In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ALL-INDIA ORIENTAL CONFERENCE

THIRTIETH SESSION
1—3 November 1980

SUMMARIES OF PAPERS

PART - II

EDITED BY
B. N. Banerjee
S. N. Ghoshal
Dipak Bhattacharya

Visva-Bharati
Santiniketan

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ALL-INDIA ORIENTAL CONFERENCE

THIRTIETH SESSION
1—3 November 1980

31.10.1980

SUMMARIES OF PAPERS

PART - II

EDITED BY
B. N. Banerjee
S. N. Ghoshal
Dipak Bhattacharya

Visva-Bharati
Santiniketan

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Published by

LOCAL SECRETARY
ON BEHALF OF THE ORGANISING COMMITTEE
ALL-INDIA ORIENTAL CONFERENCE
XXX SESSION

Printed at

TARA PRINTING WORKS
VARANASI

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CONTENTS

Sections *Pages*

3.	Classical Sanskrit (CS)	1-55
4.	Islamic Studies (IS)	56
5.	Arabic and Persian (AP)	57
6.	Pali and Buddhism (PB)	58-62
7.	Prakrit and Jainism (PJ)	63-76
8.	History (H)	77-95
9.	Archaeology (A)	96--98
10.	Indian Linguistics (IL)	99--140
11.	Dravidic Studies (DS)	141--157
12.	Philosophy and Religion (PR)	158--216
13.	Technical Sciences and Fine Arts (TS)	217--254
14.	South-East Asian Studies (SE)	255--258
15.	West-Asian Studies (WA)	259
16.	Rabindranath and Oriental Studies (ROS)	260--272
17.	Pandit Parishad (PP)	273--276
18.	Author's Index	281

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

3. CLASSICAL SANSKRIT SECTION*

CS-77. THE LOVE-TALE OF MĀDHAVA-SULOCANĀ IN ASSAMESE

DR. K. C. SARMA

The beautiful love-story of *Mādhava-Sulocanā* told in the appendix, *Kriyāyogasāra* to the *Uttarakhaṇḍa* of the *Padma-purāṇa*, is rendered into Assamese in the eighteenth century A. D. by two poets, namely, (1) Dīna Dvija and (2) Śiva Śarmā.

(1) Poet Dīna Dvija narrates the story in songs and verses in the *Pācālī*-style in the manner of the Manasite-poets. He faithfully follows the original with certain elaborations, here and there, to enhance the beauty of the story. Yet he maintains a dignity of his own as a sensible poet. He excels as a translator and a song-writer as well.

(2) Śiva Śarmā, possibly a folk-poet, distorts the story and introduces 'invented' matters besides changing the names of persons and places. 'Local Colour' in his *fortè*. A number of unrestrained or vulgar descriptions diminishes the merits of his *Kāvya*, written in simple Assamese verses.

Pretending as a true Vaisnavite poet and following the suit of his religious predecessors (of the 15th-16th centuries) he sermonizes, wherever he gets an opportunity in the work, but to no purpose.

Neverthless, this 'Assamisation' of a Puranic story expresses his creative abilities.

CS-78 SOME REFLECTIONS ON THE MEGHADŪTA

DR. KRISHNA CHAKRABORTY, CALCUTTA

Meghadūta is classified into two parts : The *Pūrvamegha* and the *Uttaramegha*. The description of the route is embodied in the first part and the second part contains the actual message to be delivered by the cloud messenger. South Indian commentators opine that the reason behind this classification is not so superficial, a greater purpose is served

* Continued from Part I.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

by this classification. In Sanskrit, soul of poetic creation is *rasa*—and purpose of classification is to create *rasa*. The first part of the *Meghudūta*, contains the description of the route which generates excitent (*Vibhāva*) on the otherhand the second part contains chiefly a description of ensuance (*Anubhāva*). Thus excitent and ensuance together constitute the expressed content in poetry which conjointly bring rasa into comprehension through the function of suggestion.

According to some Bengali commentators, the reason behind this classification is to express the inner content of the *Meghadūta*. They think that *Meghadūta* is an epic or *mahākāvya* or in other word the inner content of *Meghadūta* which reveals from the two parts is lofty ideal-which is universal in character. They think, that, Yakṣa stands for the individual souls and Yakṣabadhu stands for the supreme spirit. The urge of Yakṣa for union with his consort stands for belonging the individual souls for communion with the supreme spirit. For this reason, the journey of the cloud from the Rāmagiri to the Alakā represents the journey of poetry from the world of natural beauty to the land of instinctive beauty i. e. from the ordinary empirical world to the dreamland of beauty or fancy. Hence *pūrvamegha* contains a description of the ordinary empirical world which are common to us and at the beginning of *Uttaramegha*, when *pūrvamegha* comes to an end, we realise that we are leaving the empirical world and entering high on the wings of fancy imagination supplied by the poet. So main purpose of classification is to lead us from normal world to super-normal world where there is no seperation, no darkness and no cessation.

CS-79 THE VRAJAVADHŪCARAṆARAJOMĀHĀTMYA—A STUDY

BHAGAVATPRASAD PANALAL PANDYA, BARODA

This paper deals with the importance of the *caraṇarajas* of Vrajavadhūs. The study is based on an unpublished manuscript preserved in the collection of the Oriental Institute, Baroda, and it is proposed to edit this manuscript.

This is a small *stotra* containing only 30 verses and the additional 5 verses deal the importance of the *tulasīmālā, mṛttikā* (Gopicandana) etc. after the *stotra* is over. In this stotra the interloculots are Brahmā

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Bhṛgu. Brahmā brings out the importance of *Caraṇarajas* to Bhṛgu by quoting the dialogue between śrutis and Bhagavān.

In this small *stotra* Brahmā has narrated that how he could not get this *caraṇarajas* even after performing penance for sixty thousand years. The Vrajavadhūs are not ordinary ladies but daughters of Śrutis. When Śrutis desired to "see" the attributeless Brahman the Lord showed his abode and form in the form of Vrajabhūmi and pointed out that Lord Kṛṣṇa, who is nothing but Brahman. The description of Mathura region including the mountain Govardhana, the river Kālindī, the Kadama tree, Vṛndāvana and the graphic picture of Lord Kṛṣṇa is given here in a very abridged form. Lord told them that they would be the Vrajavadhūs and He would be Lord Kṛṣṇa in Vṛndāvana, and at the Rāsalīla they will have the realization of Brahman in the form of Lord Kṛṣṇa.

In the colophon this *stotra* is said to be a part of i.e. (1) *Bṛhanānradīya* and (2) *Bṛhadvāmana purāṇa*. But it is not found in the extant *Bṛhannārdīya purāṇa*. The existence of the *Bṛhadvāmana-purāṇa* is doubtful. Moreover in the printed *Vámana-purāṇa* also this is not found.

Thus the *stotra* is important from the point of view of Kṛṣṇa worship in the context of the Vrajavadhūs.

CS-80 CLASSICAL INDIAN SPIRITUALISM AND MODERN COMMUNISM IN HARINDRANATH CHATTOPADHYAY'S POETRY

SUBROTO RAY, BIRBHUM

That poetry is the product of the environment in which a poet grows up and matures, is remarkably demonstrated in the poems of Harindranath Chattopadhyay. Initiated into the classical Indian spiritual tradition by his father, jailed for his active part in the Indian Freedom Movement, Harindranath keenly followed the course of the Communist movement, was shocked at the World Wars and the onslaught of fascist forces, came under the spell of Sri Aurobindo's and Ramana Maharshi's spiritual philosophy at different periods of his life, is witness to the degeneration and depravity that has beset the world at large, and has distilled his varied experience into his innumerable poems.

In his first book of poems—The Feast of Youth—the basic tune is of enjoyment of spiritual life ; without rejecting the physical world; God,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Nature and Man seem to form the Holy Trinity, and he does not lose sight of the sweetness existing on this dusty earth. In 'Virgins and Vineyards', his last book of poems published so far, a terseness and literary precision combine with these two traits, producing an outstanding piece of literature.

This love for the material world and mundane life along with the mystic yearning for the Infinite and the Ultimate, form the two main columns on which the entire span of Harindranath's poetry rests.

His inclination for mysticism notwithstanding, Toiling Man is also a recurrent theme with Harindranath, whose poems on this theme are often charged with the message of impending revolution. His poem Time's Tractor conjures up a vision of the familiar sickle and sheaf of corn, but ends with "But Time's old tractor labours/ Between Man's death and birth,/ And gods and men grow neighbours/ And heaven yields to earth". The mystical attitude is now blended with the Socialist-Communist outlook which characterises his poems in "I Sing of Man". This unusual combination seems to have its roots in the poet's study of Buddhism and Jainism and of course in his personal view of Indian Philosophy and Mysticism, and his Communism does not stem from Marx or Lenin. "Mysticism is a consciousness". "To be unconcerned with any aspect of life, is, not to be fully conscious. A mystic being by definition, fully conscious, is able most, to feel and react. If he does not feel the pain of others, the pain of his motherland, the suffering hunger and humiliation of his fellow beings on earth, and also their ultimate oneness with God, he is no mystic. But if he has *that* consciousness, then he is also the fittest person to be a revolutionary", he says. It is this insight into the connection between mysticism and communism, which permeates through the body of Harindranath's poetic work which epitomizes the cultural history of modern India.

C-S-81 IMPORTANCE OF THE ALLEGORICAL DRAMA VṚTTIVALLABHA IN THE SANSKRIT DRAMA

SURASREE DAS, SANTINIKETAN

The paper can be arranged in three parts. Serially these parts are—

(i) The nature of the text.

(ii) The position of the text among the similar dramas.

(iii) Common characteristics of the drama.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The Nāṭya Śāstra of Bharata classifies the complete treatise of drama in ten groups, as Prakaraṇa, Nāṭaka, Vithī, Samavakāra, Īhāmṛga, Utsṛṭikāṅka, Vyāyoga, Bhāṇa, Prahasana and Dima.

Our text falls under the sixth group.

The hero of this allegoric drama is Vṛttivallabha. It is the personification of the service-dominated minds, who are favourite creatures of their livelihood.

Kṛsṇamiśra, the author of Prabodha Candrodaya is supposed to be the exponent of allegorical drama. Some later authors, followed the trend among them Yaśapāla and Paramānanda Dāsa-Sena Kavi Katṇapūra respecitvely the authors of 'Mohaparājaya' and 'Caitanay Candrodaya' gained some success.

The Dharma-vijaya of Bhudeva Śukla is an allegorical drama in five Acts. Other allegorical dramas the Amṛtodaya, the Vidyāpariṇaya, the Jivānānda and the Śrīdamacarita etc.

The present play 'Vṛttivallabha' written by Śrī Laghu Vyāsa is an allegorical play. Like 'Probodha-Candrodaya' and other allegorical dramas this play also symbolises some abstract characters. Vṛttivallabha (Lover of Livelihood), Vṛtti (Livelihood), Pratiṣṭhā (Fame) and others are such abstract characters of the play. The significance is that, man has to earn fame. A man cannot prosper in his life without fame.

If he can not be famous he has to loss his livelihood at last. At the end of the drama by the order of the king Rājasevā (royal-service) comes to prevent the hero from going to Vārāṇasī.

Our drama bears similarity and dissimilarity with some other allegorical dramas.

The drama was probably written between the time of Caitanaya Candrodaya and Dharma-vijaya. The main theme of the play also deals with the famous historical figure Muhammad Tughluq.

CS-82 CONCEPT OF RASA IN NAVARASAMAÑJARĪ

GOPAL KRISHNA DASH, BHUBANESWAR

This paper is intended to study the definition of Rasa given by Narahari in his book Navarasamañjarī which has been edited and published by Dr. P. G. Lalye, Head, Department of Sanskrit, Osmania

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

University, Hyderabad. The book is without any commentary. The particulars of the author are yet to be studied. He has expertise in creative as well as critical descriptions. Lakṣhanas in his text are influenced by the pioneer rhetoricians. The Lakṣhyas are examples of his original poetic style.

As the book is without any commentary, the difficulty arises to comprehend the exact idea conveyed by the author as regards the definition of Rasa. His inclusion of Sāttvika as separate cause is defended here. But his description of Rasa as Āropita is confusing. It is just a deviation from the general view point. Hence this paper is prepared to find out the exact meaning of the idea of Rasa as Āropita or imposed. The theories of Rasa are well establised and defended by different schools of Alaṅkāra.

Here the author, though of very later period, has tried to emphasize Rasa as Āropita or imposed. It must have certain base. The idea of Āropaṇa (or imposition) is there to help in realising the exact meaning of Rasa.

CS-83 RASAVADĀDI—A REFUTATION OF THEIR ALAṀKĀRATVA

DR. VIRBHADRA MISRA, LUCKNOW

1. Two sources of Camatkāra in poetry—Rasa and Alaṁkāra in historical prospective.
2. Relation between the two as now generally regarded.
3. A short history of Rasavadādi.
4. Can Rasavadādi be made to fit in the definition of Alaṁkāra.
5. The notion of 'separate' figure of speech.
6. Conclusion

(i) Rasavadādi cannot be termed as alaṁkāra meaning figure of speech. They are nearer to soul even than guṇas.

(ii) The mataphor of the body and soul should be re-constructed and re-understood so as to admit plurality,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-84 A NOTE OF THE QUOTATIONS FROM KĀLIDĀSA IN RATNAŚRĪ

(A Commentary on Kāvyādarśa by Ratnaśrījñāna)

M. V. SHASHIKALA, MYSORE

In Ratnaśrī Commentary a number of quotations are given as illustrative verses by the Commentator in support of his ideas. These are highly interesting and useful in the better understanding of the Kārikās. Such verses are not only specimens of good poetry but also fully bring out the sense of a particular situation in the text, in addition to throwing considerable light on the outlook of the poet.

There are about five verses of Kālidāsa quoted by Ratnaśrijñāna in support of his explanation of the kārikās of Daṇḍin. These pertain to the interpretation of the word *yaśas, doṣas* treated by Daṇḍin such as *visandhi;* style such as vaidarbhī and gaudī. The quotations of Kālidāsa are mainly from his *Raghuvaṁśa*, *Kumārasaṁbhava* and *Abhijñānaśākuntalam,* brought in by the Commentator in a bid to establish his ideas in amplifying the meaning of the kārikās. He sometimes extends the idea of Daṇḍin and makes his lakṣaṇā devoid of three doṣas, viz., avyāpti, ativyāpti and asambhava, and makes it free from poetic blemishes. Sometimes to elucidate Daṇḍin's ideas and explanations, Ratnaṣrī uses quotations of great poets like Kālidāsa, Bhāravi, Āryaśūra, Māgha and others. Sometimes he gives his own ideas in support of such poets. It can therefore be stated that Ratnaśrī exhibits his abilities as a Commentator through his valuable illustrative stanzas also in addition to other merits like mastery over the subject, etc., and thus turns out to be a commentator with a rare distinction.

CS-85 THREE PRINCIPAL COMMENTARIES ON VĀLMĪKI-RĀMĀYANA

DR. SWASTIKA DUTTA, CALCUTTA

Names of many distinguished commentators and their commentaries are available. But very few of the commentaries can be traced now. 'Tilaka' by Rāmapaṇḍita, 'Bhuṣaṇa' by Govindarāja and 'Śiromaṇi' by an unknown commentator are found in their complete forms. Attempts

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

are made here to elicit information from the introductory and appendicular ślokas of these commentaries. One can have an idea of the commentator's views through such ślokas. Commentators have generally no scope for expressing their own views at the time of interpreting the ślokas of the book. The Tilaka commentary is most famous and illuminating both for depth of understanding and extensiveness. The commentator has been influenced mainly by the doctrine of the Advait-Vedānta. This commentator is endowed with keen introspection, uninterrupted concentration, utmost devotion and clear Vision required for interpreting the most popular and most revered great epic like Rāmāyaṇa. But the other two commentators are Dvaitavadin and interpret the epic in the light of Dvaitavāda. Govidarāja was a great devotee of his preceptors. He believed that by the devotion towards preceptors one can attain his ultimate aim. The peculiarity of the 'Śiromaṇi' commentary is to start every śloka with the word 'Swasti'. This commentator is also Dvaitavādin.

CS-86 ETYMOLOGIES OF THE ALAṀKĀRAS

DR. R. C. DWIVEDI, JAIPUR.

The paper enlists etymologies of the alaṁkāras given by the ālaṁkārikas. Names of many alaṁkāras being descriptive and self-explanatory did not require any etymology at all. Those who codified the principles of Poetics in verses did not find much scope to indulge in the prosaic attempt at etymologies. This is, however, not true of those who wrote the alaṁkāra works in prose. The obvious ground for giving etymologies was the grammar. Philosophical, technical, popular and other notions were, however, interwoven in some etymologies. These also left the room for difference of opinion amongst the ālaṁkārikas.

CS-87 REFUTATION OF KEITH'S CIRTICISM ON "KĀLIDĀS" AS A *NATIONAL POET*—A REVIEW

SHRI R. N. ARALIKATTI, TIRUPATI

Keith in his history of Sanskrit Drama (page 160) Observes "Kālidās shows no interest in the great problems of life and destiny. The admira-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

tion of Goethe must not blind us to the narrow range imposed on Kālidāsa's interests by his unfeigned devotion both Brahmanical creed of his time". This paper attempts to refute the criticism (of Keith) which is an illustration of "damning with faint praise," on the evidence from his various works.

It brings out clearly how Keith's Criticisim is based on wrong appreciation of Philosophy of life of Kālidās, who represents the orthodox Hindu view of life and whom we regard as a *"National Poet"* repiesenting Indian culture as a whole. It further points out the futility of comparison of Kālidās with Shakespeare or other western poets in view of the totally different cultural backgrounds of them.

CS-88 REFRAIN IN SANSKRIT LITERATURE

DR. ARATI MITRA, KRISHNANAGAR, W. B.

It can be shown that refrain as technique decorated the poems with lyrical feeling. They are very frequent in vedic hymns, songs and stotras, but are rare in the classical Mahākävyas and Dramas, as they are not dealt with the Alaṁkāra Śāstra of the classical Sanskrit.

CS-89 SANSKRIT—THE SOUL OF BHARATA, THE SYNONYM OF VASUDHAIVA KUTUMBAKAM

C. P. ARYA, KARNAL

Importance of Sanskrit in the age of science and technology—the role of Sanskrit towards national integration in the present state of our Country—Sanskrit as the harbinger of emotional and cultural unity of India—The soul of Bharata lies in Sanskrit, in Vedas, Upniṣads, in Saṁkhya and Yoga, in Rāmāyaṇa and Mahābhārata—Sanskrit a source of permanent inspiration for ages to come—Sanskrit not a dead language, always necessary for the revitalisation of the Indian culture whenever required.

Renaissance in India, in our times, resulted through Sanskrit-Sanskrit is the bridge-builder between our past and the present-The Great modern

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Indians like Tilak, Rajajee, Aurbindo, Dayananda Sarswati, Vivekanada were either scholars of Sanskrit or very well familiar with the culture of Sanskrit. Again, Renaissance in medieval India—the popular Bhakti movement—directly or indirectly influenced by the Vedantic Philosophy of Vyāsa and several Commentaries written on it in Sanskrit.

The modern Indian languages and Sanskrit—the best poet writers of today in regional languages exhibit remarkable affinity with Sanskrit language.

All the modern and middle Indo-Aryan languages owe their sources to Sanskrit-History and culture of India unthinkable without the study of Sanskrit and religions of India-Hinduism, Buddhism, Jainism and Sikhism different editions of Sanskrit culture from time to time, they are supplements to Arya dharma or Sanatana dharma of Vedas as all these religions impressed one way or the other, with the culture of Sanskrit. India is Sanskrit and Sanskrit is India. Sanskrit in our education system—the secular approach and the feeling of universal brotherhood of Sanskrit need be adopted. Sanskrit as the official language of Indian Union neither practical nor in the interest of the masses. Sanskrit in international context—The meeting of the East and the West can be arranged through Sanskrit, the twin can meet through Sanskrit.

CS-90 POSITION OF WOMEN AS REFLECTED IN DAṆḌIN'S DAŚAKUMĀRACARITAM

AMITA CHAKRABORTY, CALCUTTA

The object of this paper is to focuss on the position of women as reflected in the Daśakumāracaritam of Daṇḍin, the eminent prose-writer who is generally believed to appear within the first half of the seventh century A. D.

At the very outset, it can generally be remarked that women, in every form of society, play a very important role in the march of civilization and social progress. Great services are rendered by them in various vocations of life as mothers, wives, sisters, daughters, teachers, friends and so on. Rightly the eminent sociologists are of opinion that the honoured position accorded to women in a society is one of the best criteria in judging its standard.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The female-characters in the Daśakumāracaritam represent the women commonly found in various spheres of family-life as mothers, wives, daughters etc. in addition to nurses, maidservants and so forth. One of the special features of Daṇḍin's work consists in delineating the importance of courtesans in the then city life. Moreover, the role played by female ascetics deserves one's attention.

CS-91 DOES KĀLIDĀSA KNOW "UDĀHARAṆA" AS A TYPE OF PRABNADHA ?

E. R. RAMA BAI

Udāharaṇa is a type of Kṣudraprabandha and Vidyānātha defines it thus :

"येन केनापि तालेन गद्यपद्यसमन्वितम् ।
जयत्युपक्रमं मालिन्यादिप्रासविचित्रतम् ।"

(Pratāparudrīya-Kāvyaprakaraṇa)

The Commentator Kumārasvāmin on Pratāparudrīya elucidates it further and refers to the Sāhityacintāmaṇi for further details and illustrations for this type of composition. However, the Udāharaṇa literature was very popular in Andhra country and that too of a much later origin. But in Sanskrit this kind of literature was not very popular and even the earliest specimen of such a composition belongs to the 12th century A.D.

Kālidāsa uses the word Udāharaṇa in his Raghuvaṁśa IV. 78 and Mallinātha explains the expression जयोदाहरण as प्रबन्धविशेष probably keeping in mind the क्षुद्रप्रबन्ध mentioned by Vidyānātha.

The present paper attempts to show that by the time of Kālidāsa the Udāharaṇa literature would not have developed as a separate class, as recognised by Vidyānātha.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-92. पण्डितराजस्य काव्यभेदाः

चन्द्रानन्द झा, मोतीहारी

प्राचीनालङ्कारिककृतकाव्यभेदनिरूपणापेक्षया पण्डितराजजगन्नाथस्य काव्यभेदकथने किं संज्ञामात्र वैलक्षण्यम् आहोस्वित् विचारभेदोऽपीति जिज्ञासा विद्यते स्वाभाविकी। यद्यपि पण्डितराजेन स्वीयकाव्यभेदानां समीक्षा रसगङ्गाधरे कृतास्ति, तथापि उभयोर्मतयोर्विभिन्नताया हेतुभूतो यो दृष्टिभेदस्तदीय स्पष्टावबोधार्थमपेक्ष्यते काचन् व्याख्या। तदत्र संक्षिप्ते निवन्धे दृष्टिभेदस्य अन्यतर दृष्टेरौचित्यस्य च परीक्षणं स्वकीयवुद्धयोपन्यस्तम्।

CS-93. अलङ्कारशास्त्रे कृष्णबुधविद्यानाथयोः पौर्वापर्यविवेचनम्

अलङ्कारशास्त्रे कृष्णवुधसंज्ञकेन विदुषा विरचितम् "अलङ्कारसर्वस्वम्" एतावता अप्रकाशितमास्ते।

तत्र भवन्तः डॉ० वि० राघवन्—महोदयाः "अलङ्कारसर्वस्वमेतत् विद्यानाथविरचितस्य प्रतापरुद्रीयस्य रूपान्तरमिति" (New catalogus cataloguram. Vol. No. I–P. 404.) "कृष्णवुधः विद्यानाथादर्वाचीनः" इति च अभिप्रयन्ति।

किन्तु अलङ्कारसर्वस्वे चारित्रकप्रमाणैस्सह परिशीलिते सति विद्यानाथापेक्षया कृष्ण-बुधस्य प्राचीनता अवगम्यते।

कृष्णवुधविद्यानाथयोः पौर्वापर्यं विमृशत्ययं शोधलेखः।

CS-94. महाभारते ग्रथिता स्यमन्तक-कथा (चिकित्सितम् अध्ययनम्)

विजया देशमुख, पुणे

महाभारतस्य खिल-पर्वणि नाम हरिवंशे स्यमन्तकस्य कथा वर्तते। (हरिवंश अ० २८–२९)

भागवतपुराणे, विष्णुपुराणे, लिङ्गपुराणे अपि स्यमन्तकस्य कथा वर्तते।

हरिवंशे ग्रथिता स्यमन्तकस्य मूलकथा विविधैः हस्तलिखितैः पुराणैश्च परिवर्तिता विस्तारिताश्च दृश्यते। एवं तज्ज्ञैः लेखनिकैः (Copyists) पुराणिकैश्च (Bards) कथं परिवर्तितः विस्तारितश्च हरिवंशः इत्यस्य स्यमन्तककथा इति एकं सुस्पष्टम् उदाहरणम्।

सर्गश्च प्रतिसर्गश्च''''इ० पुराणलक्षणं हरिवंशं पुराणमिति लक्षयति। तस्मात् हरिवंशे विद्यामाना स्यमन्तककथा एव मूलकथा मन्तव्या स्यात्।

हरिवंशे समाविष्टा 'सत्राजित् स्यमन्तकं सूर्यात् उपलब्धवान्' इति उपकथा केनापि सूर्योपासकेन् स्वदैवतस्य गौरवार्थं तत्र अन्तर्भाविता, तस्मान् प्रक्षिप्ता एव सा।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

स्यमन्तकः नाम एकं दिव्यं अद्भुतं रत्नम् । आधुनिकाः वैज्ञानिकाः अस्य रत्नस्य उपपत्तिं स्व-स्व-बुद्धयनुसारं प्रतिपादयितुं स्वतन्त्राः । परं हरिवंशस्य सामान्यवाचकस्य कृते एतद् रत्नम् अद्भुतमासीत् अस्ति च ।

श्रीकृष्णचरिते ग्रथिता एषा कथा न निर्हेतुकतया तत्र ग्रथिता । वक्रेण पथा हरिवंशे समाविष्टा एषा कथा श्रीकृष्णमाहात्म्यवर्णनार्थमेव आयाति । श्रीकृष्णस्य पुरुषोत्तमत्वं, दैवत्वं, अलौकिकत्वं असामान्यत्वं तस्य गौरवम् एव कथोद्देशः ।

श्रीकृष्णगौरवस्वरूपेण हरिवंशे निविष्टा एषा कथा तत्कालीनेषु विविधेषु रूढी-परंपराणामपि निदर्शनम् ।

एवम्, स्यमन्तककथा इयं सामाजिक-साहित्यिक-संशोधकीय-वैविध्यपूर्ण-विविधाङ्ग-अध्ययनार्थम् अतीव उपयुक्ता ।

CS-95. संस्कृतसाहित्ये श्रीशिवाजीमहाराजः

पं० गुलाम दस्तगीर, बम्बई

छत्रपतिश्रीशिवाजीमहाराजविषये कवीन्द्र-परमानन्दकृतश्रीशिवभारतं सर्वश्रुतम् । तथा च अन्येषाम् अपि संस्कृतकविपण्डितानां संस्कृतरचना प्रसिद्धा एव । अतः साम्प्रतिके विंश-तितमे शतके श्रीशिवाजीमहाराजविषये कासांचन संस्कृतरचनानां संक्षेपः एतस्मिन् संक्षेप-लेखने मया क्रियते ।

श्रीशिवराजविजयः—अयम् उपन्यासः महाकवि-अम्बिकादत्तव्यासेन विरचितः द्वादश-निश्वासात्मकः । १९६४ तमे ख्रिस्ताब्दे अस्य नवमं संस्करणं प्रकाशितम् ।

संस्कृतसाहित्ये अयं प्रथमः ऐतिहासिकः उपन्यासः एकः विशिष्टः वाङ्मयप्रकारः । अत्र कल्पिताः प्रसङ्गाः । अयं वाङ्मयप्रकारः जनजीवनस्य प्रतिबिम्बं प्रकटीकरोति, अन्योन्य-सम्बन्धितानां चरित्राणां तेषां कार्याणां च प्रतिनिधित्वम् अपि पुरस्करोति ।

संस्कृतसाहित्ये गद्यरचना अत्यल्पा एव । तत्र च पौराणिककथनात्मकं स्वरूपम् । परं श्रीशिवराजविजयः इत्यत्र ऐतिहासिकघटनात्मकं रूपम् । साम्प्रतिके काले भारते प्रादेशिक-भाषासु गद्यरचनायाः एव वैपुल्यं वर्तते । पाश्चात्यसाहित्यलेखनपद्धत्यनुकरणम् अपि । एतादृशी पद्धतिः एव अनेन महाकविना अनुसृता दृश्यते । विश्लिष्टसाहित्यगुणान्विता एव भाषारचना अत्र विराजते ।

अत्र कथानायकः श्रीशिवाजीमहाराजः । भूषणः, अफझालखानः, शायिस्तेखानः, मुअज्जमः, जयसिंहः इत्यादयः च ऐतिहासिकाः पुरुषाः विद्यन्ते । रघुवीरसिंहः, सौवर्णी, पुरोहितः देवशर्मा, ब्रह्मचारिगुरुः, गौरसिंहः, बदरुद्दीनः, चांदखानः इत्यादीनां कल्पितपात्राणां प्रयोगः दृश्यते । १६५७ सः १६६७ तमख्रिस्ताब्दकालस्य श्रीशिवरायस्य घटनानुसारम् एव प्रसङ्गाः अस्मिन् उपन्यासे उपन्यस्ताः दृश्यन्ते ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

श्रीशिवराज्योदयम् इति महाकाव्यं पं० श्री-मा-वर्णेकरेण विरचितम् । १९७२ तमे ख्रिस्ताब्दे प्रकाशितम् । अत्र अष्टषष्टिसर्गाः विद्यन्ते ।

'जगन्नाथपण्डितान्तं संस्कृतवाङ्मयम्' इति केषांचन विद्वज्जनानां विश्रमः निरस्तः अनेन महाकाव्येन ।

अस्य महाकाव्यस्य नायकः श्रीशिवाजीमहाराजः । अस्य पितुः श्रीशिवाजीमहाराजस्य विवाहाद् आरभ्य श्रीशिवरायस्य राज्याभिषेककालपर्यन्तं प्रसङ्गाः अत्र ग्रथिताः विद्यन्ते ।

अत्र भारतीयसंस्कृतेः नेत्रदीपकः आविष्कारः, घनीभूतः आवेशः, शब्दचित्रस्य प्रभूतता, जाज्वल्यपूर्णा देशभक्तिः, सरसशब्दप्रयोगः इत्यादिवैशिष्ट्यम् अत्र दृश्यते । विशेषतः तृतीय-सर्गान्ते ग्रथितानि मङ्गलानि सर्वैः एव संग्रहणीयानि वर्तन्ते । 'श्रीमद्'—इति शब्देन आरम्भ 'ॐ तत् सत् कृतमेतदस्तु सफलं ब्रह्मार्पणं सर्वथा' इति पङ्क्त्या समाप्ति नीतम् एतद् महाकाव्यम् ।

अस्य एव महाकवेः **शिवराज्याभिषेकम्** अपि नाटकम् । छत्रपतिः शिवराजः इति नाटकं श्री-भि-वेलणकरेण विलिखितम् । पञ्चाङ्कात्मकम् इदं नाटकं १९७४ तमे ख्रिस्ताब्दे प्रकाशितम् ।

ख्रिस्ताब्दसप्तदशशतकस्य तृतीयदशकान्तकालस्य श्रीशिवरायस्य घटनाप्रसङ्गाः अत्र ग्रथिताः वर्तन्ते ।

महाराष्ट्रे पवित्रं जेजुरीक्षेत्रम् । अत्र श्रीशहाजी श्रीशिवाजी इति पितापुत्रयोः मेलन प्रसङ्गः प्रथमे अङ्के । पितृविषये श्रीशिवरायस्य आदरः, श्रीशहाजीराजस्य स्वराज्यदृढीकरणस्य विचारः, एतादृशाः विविधाः ऐतिहासिकप्रसङ्गाः अत्र विद्यन्ते । तथा च तानाजी-नेताजी वीरवरयोः कल्पितं वाग्युद्धं संयोजितम् ।

श्रीशिवरायस्य गुरुः श्री समर्थरामदासः योगसंग्रामकर्ता शेखमोहम्मदः, छत्रसालः, कवीन्द्रः परमानन्दः,—इत्यादीनाम् अपि प्रसङ्गानुरूपप्रवेशः अत्र विराजते । श्रीरामदासस्य मराठीश्लोकानां संस्कृतानुवादः मनोबोधः प्रासादिकशब्दबद्धः विद्यते ।

श्री शिवरायस्य विशिष्टगुणपरिपोषः कृतः अनेन नाटककारेण ।

CS-96. तत्र वृक्षमारुह्य तन्मूलोच्छेदे ईदृशः प्रयासः कथम्

हृषीकेश भट्टाचार्य, पटना

शाक्ताः खलु तन्त्रविहितया रीत्या आराधनया प्रसन्नया परशक्त्या सह अभेदप्रतिपादन-द्वारेण सर्वशक्तेराश्रये अद्वये ब्रह्मणि आत्मविलयं कामयन्ते । तन्त्रशास्त्रेषु एव अधिगम्यानि कालीताराप्रभृतीनि तत्त्वानि अपराणि च शक्तितत्त्वमातृरूपाणि गुरूपदिष्टेन तन्त्रविहितेन बीजेन मार्गेण च आराध्यते परमार्थं साधयन्ति । न केवलं तान्त्रिका अपितु वेदमार्गे प्रमाणीभूता धर्म्मशास्त्र प्रयोजकास्तथा स्मृतिशास्त्र व्याख्यातारोऽपि श्रुतित्वेन वेदानां तन्त्राणां च तुल्यासन-ताम् अंगीचक्रुः । ब्रह्मसूत्राणीव शक्तितत्त्वस्वरूपं साधनक्रमं च निरूपयितु कामैर्बहुभिस्तत्त्वज्ञै-स्तान्त्रिकैस्तन्त्रवाक्यानि विचार्यैव शक्ति सूत्राणि प्रणीतानि । तैः सर्वैरेवसूत्रप्रणेतृभिर्ब्रह्मतत्त्व-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

मधिगन्तुम् आश्रयणीय तत्त्वस्य अनुशीलनीयमार्गस्य च अतान्त्रिकत्वं न अभिहितम् । अथवा तन्त्राणां किंवा तान्त्रिकानां निन्दा न कृता । किन्तु भगवदवतारश्रीहयग्रीवप्रणीतो ब्रह्मविद्यासूत्रनिबन्धः अस्मिन् विषये व्यतिक्रमते । श्रीभुवनेश्वरी नाम यत्तु तन्त्रोक्तासु दशमहाविद्यासु चतुर्थं तत्त्वं तदेव अद्वयब्रह्मावगत्यै तन्त्रविहितेन मार्गेण उपासितुम् उपदिशन् अपि अयं प्रबन्धः तन्त्रशास्त्राणि तथा तान्त्रिकान् उद्दिश्य यानि निन्दा वाक्यानि उच्चारयति तानि सम्भावना सीमानं सुदूरमतिशेरते ।

भगवान् कृष्णद्वैपायनोऽपि स्वप्रणीते देवीभागवते श्रीभुवनेश्वरी तत्त्वमेव अराधितुम् उपदिश्यापि तन्त्रमार्गावलम्बिनां निन्दां कृतवान्, किन्तु तत्रभवता सम्भावनसीम्नो रेखायामवस्थाय एव शब्दा उच्चारिताः ।

अत्र प्रश्न उदेति "तन्त्र वृक्षमारुह्य तन्मूलोच्छेदे ईदृशः प्रयासः कथमिति" कारणान्तररूपेण यत्तत्तद् वा भवत प्रश्नमेनं अंशेन समादधति अनुमानात्मिका इयं द्वितीया जिज्ञासा चेतसिनः समुदेति यत् वेदवाङ्मयस्य दैत्यकवलात् समुद्धर्त्ता भगवान् हयग्रीवो मर्त्ये वेदानाविर्भाव यदि तन्त्रवाङ्मयं तत्र तत्पूर्वमेव आविर्भूतं तथा जनमनःसु रूढ़मूलं च न अदृश्यत् तर्हि जनमनस्तस्तदुन्मूलयितुं कटुभिः शब्दैस्तस्य ईदृशीं निन्दां कथमकरिष्यदिति ।

CS-97. शाकुन्तले कविसमयानुस्मृतिः

ठक्कुरोपाख्यः शचीनन्दनः, शान्तिनिकेतनम्

अस्मिन् अतिसंक्षिप्ते प्रबन्धे, कालिदासस्य अभिज्ञानशाकुन्तलं नाटकमाश्रित्य कविसमयानुमोदितस्य वर्णनस्य परीक्षणं तत्संघटनञ्च कैश्चित् उद्धरणैः शाकुन्तलमेव चरित्रमवलम्ब्य कृतम् ।

एतदपि दर्शयितुमुपक्रमः कृतः यत् कविसमयानुवर्त्तितया शाकुन्तलं रूपं नितान्तं मनोहारि सर्वरसिकजनहृदयसंवेद्यं च जातम् ।

CS-98. जामनगर वास्तव्य शंकरभट्ट विरचित अमरमारकण्डेय

विनोदचन्द्र ओ० पंडया, मोडासा (गुजरात)

गुजरात राज्य में सौराष्ट्र स्थित जामनगर के शङ्करभट्ट द्वारा निर्मित नाटक को यहाँ प्रस्तुत किया गया है। नाटक के क्षीणकथा तंतु को निमित्त बनाकर शिव भक्ति की महिमा गायी गई है। आधिव्याधि रूप राजयक्ष्मा, ज्वर, काम, क्रोध आदि स्वस्थरूप मानव पात्र की तरह अवतरित होते हैं। नाटक की कविता भक्ति की आद्रता से प्लावित है।

नाटककार ने इसके अतिरिक्त निम्नलिखित १२ कृतियों की रचनायें की हैं। (१) सावित्री चरित्र (२) चन्द्रप्रभा चरित्र (३) अनसूयाभ्युदय भोगवती भाग्योदय (४)

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

गोपाल चिन्तामणी (५) ध्रुवाभ्युदय (६) भद्रायुर्विजय (७) विद्वत्कृत्यविवेक (८) संव्यसेवक धर्म (९) लघुकौमुदी प्रयोगमणिमाला (१०) अध्यात्मरत्नावली (११) श्रीकृष्णचन्द्राभ्युदय महाकाव्य ।

CS-99. जगद्धरकृता मेघदूतटीका

हृषीकेश झा

सतीष्वप्यनेकासु मेघदूतटीकासु जगद्धरकृता रसदीपिनी टीका विशिष्टा वर्तते । टीकेयमद्य यावदप्रकाशिता मातृकारूपेण का० सि० द० सं० विश्वविद्यालयस्य शोभामेधयति । सम्पादनक्रमे यानि वैशिष्ट्यान्यवालोकिषत तेषु कानिचिदेवं वर्त्तन्ते—

प्राच्यसम्मतपाठस्य श्लोकक्रमनिर्धारणस्य च निदर्शनार्थं जगद्धरीयं प्रमाणभूतेति वयं निश्चिन्मः कृष्णपतिकृतटीकया अस्याः संवाददर्शनात् । उभयोः समालोचनान्मैथिलकर्तृकत्वाच्च मिथिलायां मेघदूतस्य स्वरूपविषयेऽप्यनुसन्धातुमवकाशोऽत्र वरीवर्त्ति । टीकायामस्यां पाठान्तराण्यपि । इष्टपाठव्याख्यानक्रमे 'केतकाधानहेतोः' 'आशाबन्धः·······विप्रयोगे रुणद्धि' एवमादीनां व्याख्यानानि हार्दतमानीति ध्येयम् । ब्रह्मवैवर्त्तपुराणानुसारमेवायं कथामुपोदहत् । स्वसंकल्पानुसारमलङ्कारशास्त्रिषु भरतस्य (क्वचिद्दण्डिनोऽपि) मतसमालोचनमत्र बाहुल्येन व्यधायि जगद्धरेण ।

पराशर गोत्रोद्भवोऽयं जगद्धरः सुरगणमूलको ब्राह्मण आसीदिति निश्चप्रचम् । वेणीसंहारमालतीमाधवादिव्याख्यानानामारम्भेऽवसाने च यथा वंशपरिचयो दृश्यते स एवात्रापि ।

म० धीरसिंहस्य सभापण्डितत्वादस्य कालः पञ्चदशशतकस्योत्तरार्धं इति सप्रमाणं स्थापयामः । यत्तु भी० भी० मिराशी महोदयाः सप्तदशशतकस्यावसाने जगद्धरस्य स्थितिकालमाहुस्तन्न, अस्मदुपलब्धप्रमाणानां गर्भस्रावापत्तेः ।

CS-100. हास्य रसस्वरूपम्–अभिज्ञानशाकुन्तले तत्परिपोषश्च

डा० ई० सत्यनारायण मूर्ति

प्रीतिव्युत्पत्तिप्रयोजनके काव्ये रसस्य आत्मस्थानीयत्वं आलङ्कारिकैः बहुधा निरूपितम् । नवरसेषु हास्यस्य विशिष्टं स्थानमस्ति । परं संस्कृतकाव्येषु तस्य प्रयोगोऽल्प इति प्रवादोऽपि वर्तते । ततोऽस्मिन् शोधपत्रे हास्य स्वरूपम्, तद्विभागः, अभिज्ञानशाकुन्तले तत्परिपोषश्चेति विषयाः प्राधान्येन प्रस्तुताः । महाकविना कालिदासेन स्वीये शाकुन्तले हास्यस्य उत्तमं स्थानं दत्तम् । शृङ्गाराङ्गता, सांधिकदोषाभिव्यक्त्या उपदेशः, मनोहारिता, उदात्तता च शाकुन्तलीये हास्ये सन्निविष्टा दृश्यते । "शृङ्गाराद्धि[1] भवेद्धास्यः" इति नाट्यशास्त्रकर्तुः

१. नाट्यशास्त्रम्, मधुसूदनी सहितम्, पृ० ६९६ ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

भरतस्य वचनेन शृङ्गारहास्ययोरूपकार्योपकारकभावः अस्तीति ज्ञायते। शृङ्गारहास्ययो रास्वादे चित्तस्य विकासात्मिका काऽपि स्थितिः अस्तीति तयोस्सम्बन्धः सुदृढ़ इति दशरूपककर्तुः धनञ्जयस्य[1] मतम्। दृश्यते अनेकता शृङ्गाराङ्गत्वं हास्यस्य। शाकुन्तले "अत्र पयोधर विस्तारयितृक[2]मात्मनो यौवनमुपालभस्व" "अपि नामाहमप्यात्मनो[3]ऽनुरूपं वरं लभेयमिति" "यद्यत्राद्य तातः सन्निहितो[4] भवेत्" इत्यादि प्रियंवदा वाक्यैर्व्यञ्जितो हास्यः शृङ्गारं पोषयति। पञ्चमाङ्कानन्तरस्थे प्रवेशके स्यालसहितयोः रक्षिणोः धीवरेण सह भाषणे व्यक्तो हास्यः अधिकारिणामसूयागर्वादिकं प्रकटयति। शकुन्तलावृत्तान्तस्मरणेन पश्चात्तप्तस्य, कारुणिकीं अवस्थामापन्नस्य दुष्यन्तस्यापि मनो हरति "तिष्ठ तावदनेन दण्डकाष्ठेन[5] कन्दर्पं व्याधिं नाशयिष्मामी" त्यादि विदूषकस्य आलापः। हावं हास्य प्रयोगेण कालिदासेन सम्पादितानि प्रयोजनानि, हास्यस्वरूप विभागादि विचारश्च अस्य शोधपत्रस्य प्रमेयः।

CS-101. सीतायाश्चरितं महत्

लक्ष्मीबाई, झाँसी

'काव्यं रामायणं कृत्स्नं, सीतायाश्चरितं महत् पौलस्त्यवधमित्येव चकार चरितव्रतः' इति श्लोके काव्यं रामायणं कृत्स्नं इति पदं विशेषणम्। सीतायाश्चरितं महदिति पदं विशेष्यम्। एवं विचारणे वाल्मीकिप्रबन्धप्रतिपाद्यविषयः सीतायाः चरितगतमहत्त्वमेव इति ज्ञायते।

सीताचरितमहत्त्वे कारणानि—अयोध्याकाण्डे सप्तविंशसर्गे रामेण सीताया वनगमननिराकरणसन्दर्भे प्रणयक्रोधेन सीता "किमिदं भाषसे राम! वाक्यं लघुतया धृतं" इति यदि त्वं प्रविशतोदुर्गं वनमद्यैव राघव! अग्रतस्ते गमिष्यामि मर्दयन्ती कुशकण्टकान् इति, "सर्वावस्थागता भर्तुः पादच्छाया विशिष्यते" इति कथयन्ती रामाय धैर्यं धारयति।

तथैवारण्यकाण्डे नवमसर्गे रामं राक्षसवधात् निवारयन्ती "तृतीयं यदिदं रौद्रं परप्राणाभिशंसनं। निर्वैरं क्रियते मोहात् तच्च ते समुपस्थितम्" इति वदन्ती रामस्य धर्मसूक्ष्मनिर्णायिका उचितकर्तव्यनियोजिका चासीत्।

एवं रामासमवधाने राक्षसेन रावणेन नीता (अपहृता) सती सुन्दरकाण्डे हनुमता रहसि रामसमीपं नेतुं प्रार्थिता स्वानयनं निवारयति। राम एव राजमार्गेण आगत्य नयतु मामिति निवारयति। एवं तत्र तत्र सन्दर्भेषु सीतायाश्चरितं महदेव।

---

१. दशरूपकम्, चौखम्बा संस्करणम्, १९७३, पृ० २५७।

२. अभिज्ञान शाकुन्तलम्, रसास्वादिनी सहितम्, १९५७, पृ० २७।

३. तत्रैव पृ० ३३।

४. तत्रैव पृ० ४७।

५. तत्रैव पृ० ३४८।

2

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-102. "काव्यालापांश्च वर्जयेत्" इति निषेध स्मृतेः "मुद्राराक्षसम्" उदाहरणं वा ?

श्रिष्टि लक्ष्मीप्रसन्नांजनेय शर्मा

विशाखदत्तविरचितं मुद्राराक्षसनामकं नाटकं "काव्यालापांश्च वर्जयेत्" इति निषेध स्मृतिः उदाहरणम् इति केचन अभिप्रयन्ति ।

तत्र धर्मसूरिप्रणीत साहित्यरत्नाकरस्यस्थ—

"मीमांस्यं पुनरत्रकाव्यमनुना सिध्यन्ति कीर्त्यादयः ।
द्रष्काव्यं हि निषेधमागितरया रामायणादेः क्षतिः ।।" इति ।

पद्यस्य व्याख्यानावसरे "नौका" टीकाकारेण द्रष्काव्यम् दुर्नायकघटितमुद्राराक्षसादि इति व्याख्यातम् । तत्रैव "मन्दर" व्याख्यायां मुद्राराक्षसादि असत्काव्यमेव निषेधभाक् इति व्याख्यातम् । किञ्च ग्रन्थकर्ता एव तदग्रिम ग्रन्थे "काव्यालापांश्च वर्जयेत्" इति स्मृत्या काव्यस्वरूपस्यैव निषिद्धत्वात् स्वर्गादेरपि दूरोत्सारितता इति तृतीय विकल्पोऽपि नाऽवकल्पते निषेधस्य मुद्राराक्षसाद्यसत्काव्यविषयत्वात् इति कण्ठरवेण उक्तम् ।

किञ्च अहोबल पण्डितीयाख्ये आन्ध्रव्याकरण ग्रन्थे काव्यस्य ग्राह्यया प्रतिपादनावसरे "न च काव्यालापांश्च वर्जयेत्" इति निषेध शास्त्रस्य अत्र महिमा, तस्य मुद्राराक्षसाद्य-सत्काव्यं विषयत्वात् । अन्यथा रामायणादेरपि अपरिग्राह्यया स्यात् । इति प्रतिपादितम् । एवं अनेकैः मुद्राराक्षसस्य असत्काव्यता, निषेधस्मृतिविषयता च अङ्गीकृता ।

किन्तु इदमत्र शोचनीयं यत् तस्य असत्काव्यत्वेकारणानि येन केनाऽपि कण्ठरवेण नैव उपन्यस्तानि । तदेवं विना युक्तिप्रदर्शनं अनेकैः मुद्राराक्षसस्य असत्काव्यत्व प्रतिपादनं "गतानुगतिको लोकः न लोकः पारमार्थिकः" इति आर्योक्ति स्मारयत् इव आभाति ।

तत्र तस्य असत्काव्यत्ववादिनां तेषां का वा युक्तयः सम्भावनीयाः दुर्नायकघटितत्वं वा ? उत असद्विषयप्रतिपादकत्वं वा ? उत उपदेशराहित्यं वा ? आहोस्वित् काव्यलक्षण-बहिर्भूतत्वं वा ?

एतासु सम्भाव्यमानासु युक्तिषु सामंजस्याऽसामंजस्य विचार एव यथामति मयाऽत्र क्रियते ।

CS-103. अभिधावृत्तिमातृका ग्रन्थस्य नामकरणम्

श्रीमती मृदुला दे, वर्धमान

मुकुलभट्टप्रणीतस्य अभिधावृत्तिमातृकेति ग्रन्थस्य नामकरणे मतानैक्यं परिलक्ष्यते । अत्र केचिद् वदन्ति ग्रन्थस्यास्य नाम अभिधावृत्तिमातृकेति अपरे तु अभिधावृत्तमातृकेति । तत्रभवतां रेवाप्रसाद-द्विवेदिनां मतेन वृत्तशब्दः प्रकारार्थकः । ग्रन्थेऽस्मिन् अभिधाया दशभेद-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

व्याख्यानादभिधावृत्तमातृकेति नाम सङ्गतम् । किन्तु वृत्तशब्देन यदि फलं कार्यं वा बुध्यते तर्हि अभिधावृत्तिमातृका अभिधावृत्तमातृका चेति नामद्वये अर्थगतं वैषम्यं परिदृश्यते । अभिधावृत्तिरेव सर्वेषामर्थानां बोधे हेतुरिति अथवा दशधार्थरूपफललाभस्य आकरस्वरूपोऽयं ग्रन्थ इति बोद्धव्यम् । अनया रीत्या नामद्वयं सार्थकम् ।

प्रबन्धेऽस्मिन् मुकुलभट्टकृतग्रन्थस्य अभिधावृत्तिमातृकेति नामकरणं सार्थकतरमित्यस्माभिर्विचार्यते । अभिधाशब्देन अभिधाव्यापारोऽवगम्यते । तर्हि व्यर्थो वृत्तिशब्दः । तेन अभिधामातृका इति नाम भवतु । वस्तुतस्तु बह्वर्थोऽभिधाशब्दः । वृत्तिशब्देन तु तदर्थः सीमितो भवति । वृत्तिविशेषपरोऽभिधाशब्दोऽत्र विवक्षितः । सेयम् अभिधावृत्तिरन्यसां वृत्तीनां भित्तिस्वरूपा । मुकुलभट्टविरचिते ग्रन्थे अभिधावृत्तेरुपरि अधिकतरगुरुत्वाधानाद् अभिधावृत्तिमातृकेति नामकरणं सार्थकं जायते । अभिधावृत्तमातृकेति पाठे तु नामार्थ इत्थं स्पष्टतया नावगम्यते ।

CS-104. प्रसन्नराघवकारजयदेवस्य मैथिलत्वम्

जयमन्तमिश्राः, मुजःफरपुर

मिथिला-मही-मण्डल-मण्डनः, सुमित्रा-महादेव-तनयः, कर्कश-तर्क-वचनोद्गार-प्रवीणोऽपि कोमल-काव्य-कौशल-कला-कुशलः, काव्य-नाट्यशास्त्रज्ञः, नाट्य-रचना-प्रपञ्च-चातुरीचणः, दिग्दिगन्त विश्रुतजयः, कवीन्द्रः शाण्डिल्यः, 'प्रसन्नराघव'-कारो जयदेवः, तर्कप्रमाणादिसिद्ध-मैथिलत्वः, मिथिलान्तर्गतदरभङ्गामण्डल-मण्डन्नयमानः, अवदात विप्रकुलावतंसः आसीन्मैथिलभूसुरः ।

१. 'प्रसन्नराघव'कारस्य कालः वैदुष्यञ्च ।
२. 'चन्द्रालोक'-कार-पीयूषवर्ष जयदेवस्य 'प्रसन्नराघव'-कार-जयदेवस्य च एकत्वम् ।
३. 'गीतगोविन्द'-कार-जयदेव-'प्रसन्नराघव'-कार-जयदेवयोर्भेदाभेदयोर्विवेचनम् ।
४. न्यायशास्त्र–पारङ्गत–पक्षधरमिश्र–'प्रसन्नराघव'–कार–जयदेवमिश्रयोर्भेदाभेदयो – निरूपणम् ।
५. विषयोपसंहारः ।

CS-105. कालिदासस्य बालकाः, तस्य वात्सल्यं च

आचार्य डॉ० वनेश्वर पाठक, राँची

१—कालिदासस्य वात्सल्यम् ।
२—कालिदासस्य साहित्ये वर्णिता बालकाः—
  (क) सामान्यरूपा बालकाः ।
  (ख) बालका पुत्ररूपाः—

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

(१) अभिनन्दनीयाः, (२) पित्रोरानन्दहेतवः, (३) यथासमयं कृतसंस्काराः, (४) अन्वर्थनामानः, (५) पितृभ्याममिवर्द्धताः, (६) शैशवेभ्यस्तविद्याः, (७) मातृपितृकृताभ्यासाः, गुणिनः, पितृभिः सम्भाविताश्च, (८) पितृभक्ताः, गुरुवत्सलाः, विनयशीलाः कुलस्य प्रतिष्ठाश्च, (९) वीरबालकाः ।

३—उपसंहारः ।

CS-106. उदयन-कथा की अर्धैतिहासिक पृष्ठभूमि

राणी

संस्कृत साहित्य लोक-कथाओं के क्षेत्र में इतना समृद्ध है कि इसकी तुलना में संसार के किसी भी देश का साहित्य नहीं आ सकता । उदयन कथा भी इसी परम्परा का एक अंश है । भारतीय साहित्य परम्परा में उदयन की कथा का अविच्छिन्न रूप हमें प्राप्त होता है, जिसने न केवल साधारण जनों को अपितु साहित्यकारों एवं कलाकारों को भी आकर्षित किया है ।

इस कथा की अत्यधिक लोकप्रियता का ही परिणाम है कि चिरकाल तक अनुश्रुतियों के रूप में प्रवाहित तरल कथा के समान इसमें अतिरंजनात्मकता बढ़ती गई एवं इसकी ऐतिहासिकता सन्दिग्ध होती गई । उदयन कथा में ऐतिहासिक एवं काल्पनिक तत्वों का ऐसा सम्मिश्रण हो गया है कि इन दोनों को पृथक् करना कठिन है । अतः यह अर्धैतिहासिक कथाओं की कोटि में परिगणित है । इसी दृष्टि से अर्धैतिहासिक कथाओं की परम्परा में उदयन कथा की अर्धैतिहासिकता का निर्धारण प्रस्तुत शोध पत्र का विषय है ।

CS—107 अलंकारशास्त्रे व्याकरणस्य प्रभावः

क० गायत्री देवी, वाल्टेयर

"व्याकरणमूलत्वात् सर्वविद्यानाम्" इत्युक्तत्वात् सामान्यतः संस्कृतवाङ्मये सर्वशास्त्राणि व्याकरण-प्रभावितानि दृश्यन्ते । अंशतः अलङ्कारशास्त्रं तत्प्रभावितं परिगण्यते । आन्वीक्षिक्यादिविद्यानिष्यन्दरुपमिदमलङ्कारशास्त्रम् आन्वीक्षिकयादिचतुर्विद्यातिरिक्तं सव पञ्चमीविद्येति परिकीर्त्यते । किं च वेदाङ्गषट्कातिरिक्तं सप्तमं वेदाङ्गमिति च परिगणितम् । काव्यसौन्दर्य विवेचकस्यास्य शास्त्रस्य व्याकरणादि-शास्त्रान्तरैः सह निकटः संपर्को विद्यते । किं तु शास्त्रान्तरापेक्षयाऽस्मिन् शास्त्रे व्याकरणस्य महान् प्रभावो दृश्यते । तथा हि—

आलङ्कारिकमूर्धन्येन आनन्दवर्धनेन वैयाकरणस्फोटवादानुसारेणैव साहित्यशास्त्रे ध्वनिसिद्धान्तः प्रवर्तितः । मम्मटः काव्यप्रकाशे सङ्कुतितार्थं स्पष्टीकुर्वन् अन्यमतैः साकं वैयाकरणमतमपि आद्रियते । तत्रैव जातिविषये "न हि गौः स्वरूपेण गौः" इत्यादि भर्तृहरिवाक्यं

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

"गौः शुक्लश्चलो डित्थ"........इत्यादि महाभाष्यकारवचनं च प्रमाणीकुर्वन् वैयाकरणमतेऽभिनिवेशं प्रदर्शयति ।

शाब्दी व्यञ्जनानिरूपणावसरे च मम्मटाद्यालङ्कारिकैः वैयाकरणसम्मताः संयोगादयः अभिधानियामकत्वेनाङ्गीक्रियन्ते ।

किं च अलङ्कारप्रकरणे उपमालङ्कारनिरूपणे क्यङादि व्याकरणांशान् पुरस्कृत्य बहून् प्रभेदान् प्रदर्शयन्ति आलङ्कारिकाः केचित् । तथैव दोषप्रकरणे च्युतसंस्कारादीन् अन्यतमदोषत्वेन परिगणयन्ति वैयाकरणसिद्धान्तानुरोधेनैव ।

एवमेव वामनोऽपि स्वग्रन्थे वैयाकरणसिद्धान्तानुरोधेनैव शब्दशुद्धिप्रकरणं संयोज्य महाकवि प्रयोगाणां साधुत्वं परामृशति ।

एवमलंकारशास्त्रे व्याकरणस्य प्रभावः नाल्पः इति निश्चिनुमः । एते विषयाः शोधलेखे सुविशदं परामृष्टाः ।

CS—108 कालिदासभवभूत्योः प्रणयनिरूपणम्

डा० (श्रीमती) चन्द्राकुंवर बासोढा

संस्कृतसाहित्यस्याप्रतिमकाव्यनिर्मात्रोः कालिदासभवभूत्योः नवनवोन्मेषशालिनी प्रतिभा तयोः प्रणयकल्पननिरूपणप्रसङ्गेषु चकास्ति । अत्यन्ताभिरामस्तु तेषां कल्पनविभवः यत्स्फुटीकरणार्थमुद्यताऽस्मि ।

प्रणयिजनस्य मूलसौंदर्यवर्णनेन प्रारभ्यात्र मीमांसा क्रियते । अस्ति शुद्धान्तदुर्लभमाश्रमवासिन्या शकुन्तलायाः सौंदर्यमव्याजमनोहरं च वपुर्यत्कृते वल्कलमप्यलंकारश्रियं पुष्यति । स्त्रीरत्नसृष्टिललामभूताया्स्तस्याः मनोहारि सौंदर्योपन्यासः "अनाघ्रातं पुष्पम्" इत्यादिभि श्लोकैरकारि कविशिरोमणिना । नयनाभिरामत्वात्तस्य नायिकाजनस्य चक्षुरागस्त्ववश्यं भवितेति चक्षुरागपूर्विका कालिदासस्य रचनासु प्रणयोत्पत्तिः । मार्मिकत्वे तु प्रणयनिरूपणस्य कनिष्ठिकाधिष्ठितकालिदासं को नु खल्वतिक्रमितुं शक्तः ?

भवभूतिनाऽपि जगत्त्रय सत्त्वसारं न्यक्कुर्वाणा प्रणयिजनस्य दृष्टिः भूरि प्रशंसिता । स्पर्शस्य यावान्महिमा भवभूतिना प्रथितः तत्तु नैव सुचिन्तितोऽन्यैः कविजनैः । रामस्य गाढोद्वेगमूर्च्छान्धकारदलनार्थं सीतास्पर्शं संजीवनोपायत्वेनालिखता भवभूतिना निश्चप्रचं कस्यापि दिव्यप्रणयस्य काष्ठा प्रतिपादिता ।

सौन्दर्यवर्णनानन्तरमधुना प्रणयस्य विविधप्रकारेण यत्कीर्तनं कविवरैः संपादितम्, तत्प्रस्तूयति । प्रणयियुगलहृदयानि केनाच्चविरलग्रंथिना संनद्धानि । तेषां स्नेहः कालस्यावरणान्यतीत्य स्नेहसारे परिणतिं प्राप्नोति । प्रणयस्यैताद्दशीमद्वैततां प्रगीयता भवभूतिना दार्शनिकत्वम् प्रणयस्योद्घोषितम् । अत एव न्यगदीदद्वैतम् सुखदुःखयोरनुगुणं सर्वास्ववस्थासु यदित्यादीनि ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

अपि चोपाधिर्वा बाल्यनिमित्तानि वा प्रणये नैवावश्यकानि । सा एव सहजा प्रीतिर्या केनाच्चान्तरेण हेतुना पदार्थान्संयोजयति । पुण्डरीकं यद्विकसति तत्किं बाह्येन केनापि कारणेन ? चन्द्रकान्तश्च यद्द्रवति तत्किं बाह्येन निमित्तेन ? न हि, न हि । भवभूतेस्त्वेतद्दर्शनं यत्सर्वत्रैवंगते साहजिकः प्रणय एव हेतुः ।

एतादृशेन सहजप्रणयेन निःस्वार्थमयेनाच्चवश्यमेव भाव्यम् । जगति दृश्यते जननिवहः सर्वदाऽन्येषामुपकारार्थं यतमानः । प्रणयजगति तु "न किञ्चिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहती" ति निःस्वार्थभावेन सौख्यमात्रेण सर्वदुःखानां विच्छेदः कर्तुं पार्यते । पादयोः पतिते दुष्यन्ते कृत्स्नं प्रत्यादेशव्यलीकं विस्मृत्य स्वात्मन एव किमपि सुचरितप्रतिबन्धकं निनिन्द शकुन्तला । पञ्चवट्यां च रामोल्लापान्निशम्य व्याजहार मैथिली "अथ वा अहमेतस्य हृदयं जानामि ममाप्येष" इति ।

एतत्सर्वं तारतम्येण परीक्षितुमथ च ये केचन विशेषास्तान्प्रकटयितुमेष यत्नः । मूलतः संवेदनानां समानत्वेऽपि सति कवियुगलस्यास्ति किञ्चिद्भेदः निरूपणे; तत्तु पात्रपरिकल्पनाभेदेन समसामयिक जीवनमूल्यभेदेन, स्वान्तः प्रतिपत्तिभेदेन च । अस्यापि यथाशक्त्युद्भावनार्थमेतदुपन्यासः ।

संक्षेपत वक्तुं युज्यते यद् द्वयोरपि नाटचकौशलम्, भावना प्रवणत्वम्, काव्यचातुर्यम्, मानवभावनानुशीलत्वम्, भाषासौंदर्यं च केषां सहृदयानां सचेतसां च चेतांसि न चोरयति ।

CS—109 अर्थान्तरस्य विन्यासे कालिदासो विशिष्यते

कु० शीला उबगडे, नागपुर

भारतवर्षे अनादिकालात् दर्शनानि धर्मश्च अर्थगौरवं स्वल्पभाषण-सिद्धान्तं वा प्रतिपादयन्ति । अर्थगौरवं नाम संक्षेपेण बहूर्थकथनम् । भारवेरर्थ गौरवं तु सुप्रसिद्धमेव । पाश्चात्यजना अपि अर्थगौरवं बहु मन्यन्ते । वदन्ति च शेक्सपियर :—

Since bravity is the soul of wit, And tediousness the limbs and outward flourishness I will be brief. (Hamlet-II-2)

अर्थगौरवप्रकटनस्य सर्वोत्तमं साधनं वर्तते—
अर्थान्तिरन्यासः ।

संस्कृत कविमंडले महाकविः कालिदासः कामपि अलौकिकशेमुषीश्रियं परिगृह्णाति । नानाविधालंकाराणां मध्ये विशेषेण उपमायां तस्य नैपुण्यम् "उपमा कालिदासस्य" इत्युक्त्या सुविख्यातमेव । किन्तु तदीय काव्ये "तस्यार्थवित्त्वविषयिणी श्रीरपि तथैव संस्फुरति इति दृश्यते । "मितं च सारं च वचो हि वाग्मिता' इत्येष गुणः कालिदासे विशेषतया विराजते । कालिदासस्य कृतिषु तस्य महाननुभवः दूरदृष्टिः व्यापकं ज्ञानं तथा तस्योक्तिषु सत्यस्य कमनीयता दृष्टिपथमायाति । तस्य काव्यरसपानेन मानवः प्रीतोऽपकृतश्चापि भवति । यतः नितरां

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

प्रसन्नतामधिगच्छन् सः उत्तरोत्तरं भौतिकीमाध्यात्मिकीं च समुन्नतिं विन्दति। सर्वत्र मानवस्य यथार्थमेवजीवनं चित्रितं विदधानोऽयं कविः व्यावहारिके आदर्शे प्रत्येति। तस्य सुमधुरसुरस-काव्ये जनमनाल्हादिनी सान्द्रा स्निग्धता समुच्छलति। तस्य काव्येषु नैतिकानि तत्त्वान्यपि स्वकीयामाभामादाय दीप्यन्ते। कविः स्वकृतौ स्वकीयाभिमतं वस्तुभावं वा अर्थान्तरन्यासमुखेन कथम् अभिव्यानक एतत्विषयविवेचनार्थमयं निबंधः। तस्य काव्ये अर्थान्तरन्यासस्थितानां विचारार्हाणां, नानाविधविषयानां विस्तृतं विवेचनमत्र क्रियते। यथा साधूनां, महात्मनां गुरुणां च प्रति पूज्यभावः यशोमाहात्म्यं, सत्संगतिः लोकस्वभावः तथा उपदेशप्रदाः नानाविधाः सूक्तयश्च इत्यादयः ते विषयाः।

CS—110 संस्कृत भाणेषु कलत्रपत्रिका

डा० श्रीनिवास मिश्र, अलीगढ़

समस्तसंस्कृतकाव्यसाहित्ये केवलं भाणे साहित्यमेवास्ति यत्र समाजे अनियन्त्रित-वेश्याव्यापारमनैतिकाचरणं चावरोद्धुं वैशिक समाजे अस्थायि विवाहबन्धनरूपं 'कलत्रपत्रिका' विधानं वर्तते तत्स्वरूपं च विस्तारपूर्वकमुपलभ्यते।

संस्कृतसाहित्ये दशरूपकेषु भाणः एकं महत्त्वपूर्णतृतीयरूपकमस्ति यत्र भणिति प्रधानत्वाद् वाग्व्यापारात्मिका भारतीवृत्तिः प्रधानाभवति। भाणेषु कल्पितं कथानकं विटेन उक्तिप्रत्युक्तिभिः आकाशभाषितद्वारेण वर्ण्यते। अत्र श्रृंगारो रसः एको अङ्गः एकमेवपात्रं, मुखनिर्वहणे सन्धी, दशपिलास्याङ्गानि भवन्ति।[1] इदमेव शास्त्रीयस्वरूपमाश्रित्यास्माकं देशे ख्रिष्टाब्देः पूर्वस्मात् कालादारभ्य विंशतितमशताब्देः पूर्वार्द्धं यावत् शतशो भाणाः विनिर्मिताः येषु कतिचिदेव भाणाः प्रकाशिताः वर्तन्ते अन्ये च मैसूर-तंजौर-मद्रास-त्रिवेन्द्रमादिषु सर्वेषु प्राच्यविद्यासंस्थानेषु पाण्डुलिपिषु उपलभ्यन्ते। प्रकाशिताप्रकाशितानामेषां शताधिकभाणानां विवेचनानन्तरं त्रिषु कालेषु विभाजनं संभाव्यते—

१—उद्भवकालः (५०० ई० पू०—७०० ई० पर्यन्तम्)
२—ह्रासकालः (७०१ ई०—१४०० ई० पर्यन्तम्)
३—पुनरुत्थानकालः (१४०१ ई०—१९२६ ई० पर्यन्तम्)

अस्मिन् तृतीये पुनरुत्थानकाले भाणाः प्रभूतं विरचिता आसन्। शतशो भाणाः केवल-मस्मिन्नेव युगे विरचिताः एतेषु एव पुनरुत्थानकालस्य (१४०१–१९२६ ई० पर्यन्तम्) भाणेषु नवसरणिरूपं 'कलत्रपत्रिका' स्वरूपमुपलभ्यते।

कलत्रपत्रिका अस्य युगस्य एकं विचित्रं वैवाहिकबन्धनमासीत् यत् प्रेमिप्रेमिकयोः अस्थायि प्रणयबन्धनस्य 'आचारसंहिता' कथयितुं शक्यते। अस्य युगस्य प्रत्येकं भाणेषु कलत्रपत्रिका वर्णनमवश्यमेव प्राप्यते। श्रृंगारप्रधानेषु एषु नायकः कश्चिदन्यो विटो वा कांचिद् वारवनितां कलत्रीकरोति। सा वारवनिता तस्य प्रेमिणः नियतावधिपर्यन्तं पत्नीरूपेण

१—दशरूपकम् ३।४९–५१।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

भोग्या भवति । अस्मिन्नवधौ सा कलत्रीभूता वारवनिता केनापि अन्येन पुरुषेण सह नारमत । एतदुपलक्ष्ये स प्रेमी तस्यै द्रव्यमाभूषणानि जीवनोपयोगीनि अन्यानि वस्तूनि चाददात् । एवमनयोः प्रेमिप्रेमिकयोरिदं सामाजिकबन्धनमात्रमासीत्, शास्त्रीयविधिना कश्चित् संस्कारो नाभवत् कविवरदाचार्य विनिर्मिते वसन्ततिलक भाणे[1] कलत्रपत्त्रिकायाः एवं निदर्शनमस्ति ।

काञ्चीपुरीवास्तव्यः श्रृंगारशेखरो वासन्तिकायै कलत्रपत्त्रिकामर्पयति—

मासान् सप्त ममेयमस्तु दयिता दास्यामि चास्यै शतं,
दीनारान् प्रतिमासमम्बरयुगं नित्यं शतं वीटिकाः ।
आमोदं कुसुमं च वाञ्छितमसौ मय्येऽन्यमीक्षेत चे-
छत्त्वा तद् द्विगुणं कलत्र तु पुनर्मासानियं सप्त च ॥

एवं विधानि विविधानि रूपाणि कलत्रपत्त्रिकायाः एतेषु भाणेषु संदृश्यन्ते ।

अत्रास्ति विवेचनीयम् । सत्यामपि शास्त्रीयविवाहपरम्परायां तदतिरिक्तमिदमस्यापि सामाजिकबन्धनं कथं प्रचलितम्, कथञ्च अस्मिन्नेव युगे (१४०१–१९२६ ई० पर्यन्तम्) एतेषु पञ्चशतवर्षेष्वेव अस्याः नूतनसामाजिक प्रथायाः प्रचलनमभूत ?

एवं प्रतीयते यदस्मिन् युगे विलासिताधिक्येन प्रेमिजनैः । प्रेमिकावंचनमवरोद्धुमेवं विधं कलत्रपत्रिकारूपं सामाजिकबन्धनं प्रचलितमासीत् । कलत्रपत्निकाव्यवस्थया लाभद्वयमासीत् । एकस्तु अयं यदेकैव गणिका अनेकेषां प्रेमिजनानां समकालमेव भोग्या नाभवत्—येन बहुप्रचलितमनैतिकाचरणमवरुद्धम् । अन्यश्च एकामेव सुन्दरीं अधिकृत्य अनेकप्रेमिणां संघर्षोऽपि न्यूनतां गतः ।

अयमासीत् स कालः यदा मुसलिमसाम्राज्यं भारतदेशे पूर्णप्रतिष्ठितमभवत् । अस्यां स्थितौ हिन्दुमुसलिमयोः संस्कृतीनां परस्परमिश्रणं स्वाभाविकमासीत् । कलत्रपत्निकायाः स्वरूपं मुसलिमविवाहपद्धतेः 'महर' एवं 'मुता' इत्याख्याताभ्यां प्रथाभ्यां सह अधिकं संवदति[1] 'महर' प्रथातोऽप्यधिकं कलत्रपत्रिका 'मुता' प्रथानुरूपं वर्तते । इयं प्रथा 'शिया' सांप्रदायिकैः मुसलिमैः पूर्णरूपेण स्वीकृता 'कुरान' सम्मता चास्ति । एवं कलपत्रिका, 'महर' एवं 'मुता' ख्याः प्रथाश्च परस्परमनुरूपाः उभयसंस्कृत्योश्च मिश्रणं द्योतयन्ति ।

CS-111. वत्सलताभावस्य स्थायित्वसिद्धिः

डॉ० चन्द्रकिशोर गोस्वामी, वनस्थली राजस्थान

यद्यपि रससिद्धान्तस्याधारभूते "विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः" इति भरतीये सूत्रे स्थायिभावस्यानुल्लेखोऽस्ति किन्तु रसनिष्पत्तौ तस्य परं महत्त्वं वर्तते । सामान्यतः काव्यशास्त्रिभिर्विभावाद्यैर्व्यक्तिः स स्थायीभाव एव रसो व्याह्रियते । आचार्याभिनवगुप्तपादैस्तु

१—दि सोसीयोलोजी आफ इसलाम, ले० रूबनलेवी, प्रका० विलियम ऐण्ड मारगेट, लिमि० लंदन, पृ० १६२, १६३ ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

"स्थायिविलक्षण एव रसः" इत्युक्त्वा स्थायिभावरसयोः स्वरूपेण सूक्ष्मभेदो निरूपितः। स्थायिभावस्यास्य काव्यशास्त्रविद्भिर्लक्षणमेवं बहुतख्याख्यातमस्ति। समासतः भावदृष्ट्या स्थायिभावो जन्मजातो, वासनारूपः, सर्वप्राणिसुलभः, सर्वभावप्रधानः, पुमर्थोपयोगी, आप्रबन्ध-स्थिरश्चिरकालिकः, सजातीयाविजातीयभावैरतिरस्कृतोऽन्यान् भावांश्चात्मभावं नेतुं क्षमो भवति। रसदृष्ट्या च स्थायिभावो हृदयसंवादी, आस्वाद्यो, रसस्योपादानहेतुश्चास्ति, व्यक्तीभूय च रसरूपतामाप्नोति। स्थायिभावस्यैतत्स्वरूपानुसारं वत्सलताभावस्य स्थायित्वमस्मिन् शोध-पत्रे सम्यग् विविच्यते प्रतिपाद्यते च।

लोके ज्येष्ठानां सहजः कनिष्ठस्नेहः, कृत्रिमपुत्रकैः शिशूनां क्रीडनं, शिशून् प्रति सर्वेषाम-नुरक्तिश्च वत्सलताया जन्मजातत्वस्य निदर्शनानि सन्ति। वर्तमान-मनोवैज्ञानिकैरपि शारीरिका-वश्यकतारूपेण मातृभावनां, प्रेरणारूपेण मातृकप्रेरणां, प्रयोजनरूपेण वत्सलतां, मूलप्रवृत्ति-रूपेण मातृकवृत्तिं च बहुशः प्रतिपाद्य भावस्यास्य जन्मजातत्वं प्रतिष्ठापितम्। तरुणीषु मातृ-त्वस्पृहा भावस्यास्य वासनारूपेण मनसि स्थितिं सिद्धयति। मानवेषु दशरथद्रोणादीनां वत्सलता तु सुप्रसिद्धैव, कीटपक्षिपशुष्वपि भावोऽयं दरीदृश्यते। नान्यैर्भावैः सहास्य विरोधोऽस्ति। बालकं तर्जयन्ती माता क्षणान्तरे तं लालयति। शोकस्य दीप्तिस्तु वत्सलतायाः साहचर्येण भवति काव्यशास्त्रिभिश्च तथा मन्यते। वत्सलतामग्नाः जनाः सर्वमन्यद्विस्मृत्य तुच्छानात्म-नोऽपि मत्वा सर्वमुत्स्रष्टुमुद्यता भवन्ति! "संततिः शुद्धवंश्या हि परत्रेह च शर्मणे" इति भारतीया मान्यतास्ति प्रमाणस्य पुमर्थोपयोगितायाः। आप्रबन्धस्थायिता तु सर्वमान्येषु नवसु स्थायिभावेष्वपि नोपलक्ष्यते। मुक्तकेषु रसो भवति, न हि प्रबन्धत्वम्! काव्ये नाट्ये च "वीरः शृङ्गार एव वा" इति धारणायाः प्रभावादन्येऽपि रसा आप्रबन्धास्थिरतां न लभन्ते, किन्तु कविकौशलेन तत्सम्भवाद् नैकेषु काव्येषु च तद्दर्शनात् नैवास्त्यभावो वत्सलताभावस्याप्रबन्ध-स्थायितायाः।

बालकस्येश्वरोपममनोरमता, महीयसी आकर्षणशक्तिश्चमत्कारमयाचारः, बहुकालपर्यन्तं साहचर्य्यमाश्रितता चेत्यनेकानि कारणानि वत्सलताभावया स्वाद्यतां प्रापयन्ति। स्थायि-भावेषु भयक्रोधजुगुप्सानामास्वाद्यता कदाचित् प्रश्नचिह्नांकिता वक्तुं शक्यते न तु कथमप्यस्याः वत्सलतायाः।

वात्सल्यरसस्योपादानहेतुरयं वत्सलताभावः। शिशुतच्छौन्दर्यलीलादिभिरालम्बनोद्दी-पनविभावैश्चुम्बनालिगनस्पर्शनशिरोघ्राणाद्यनुभावैः हर्षगर्वौत्सुक्यादिव्यभिचारिभिरभिव्यक्तः सहृदयहृदये वासनारूपेण स्थितो वत्सलताभावश्चर्व्यमाणो भवतीति सुसिद्धं वत्सलताभावस्य स्थायित्वम्।

CS-112. कुमारसंभवे रामायणसाम्यम्

डा० जयश्री चट्टोपाध्याय, कलकत्ता

रामायणमेकः काव्यकल्पतरुर्यतश्च निःसरति परवर्तिनामपि कवीनां नवरसरुचिरा काव्य-भावना। 'स्वयम्भूरिव सम्मतः' स्वयम्प्रभो वाल्मीकिः। दीपा इव प्रदीपात् वाल्मीकेर्मननसमृद्धा

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

बहुशो जायन्ते कवयः। वाणीवरपुत्रः कालिदासः श्रुतकीर्तिरपि दूरश्रुतपदसञ्चारमादिकवेरनुसरति स्वकाव्ये। सर्वत्रैव कालिदासप्रणीते रामायणस्य प्रभावः कुत्रचिदसंलक्ष्यः कुत्र वा संलक्ष्यः स्वमहिमच्छायां तनोति। कुमारसंभवे दुर्निक्ष्योऽपि रामायणप्रभावः काव्यानुरतानामास्वादवेद्यः। रामायणे यदासीद् बीजं कुमारे कुत्रचित्तस्य आवरणभङ्गात् पर्यासपुष्पस्तवकावनम्रं पल्लवितं रूपं नयनमुपैति।

कुमारसंभवस्य वस्तु रामायणे छिन्नं छिन्नमुपलभ्यते। रामायणगतोपाख्यानैः कालिदासस्य नवनवोन्मेषशालिनी प्रज्ञा सन्तोषं नाप। अतश्च रामायणस्य क्रोधसंरक्तनयना उमा तद्भावनया सर्वथा भिन्नरूपा रागनम्रा नववधूरुपपद्यते। वर्णनो यासीद् रामायणे निरलंकृता रेखामात्रावशेषा हिमालयवर्णनायामत्र तस्याश्च वर्णाद्यचित्ररूपता निमेषनिहतनेत्रैरविरलप्रेक्षणीयतां याति। एवं तारकनिगृहीतदेवानामनुनये, अकालवसन्तविलासे, उमाब्रह्मचारिसंवादे रामायणस्य छाया समुल्लसति। रामायणेन सह महाकविरुपमागतसादृश्यमत्र सुभगपर्यालोचनमर्हति।

परं रामायणे या अकृत्रिमा मनोभङ्गी दरीदृश्यते कुमारे न तथा। राजकविरयं कालिदासो लोकरञ्जनाय वाग्वैचित्र्यं सम्भजते, यच्च सज्जाधिक्यात् कृत्रिमतां न जहाति। तथापि समाहृतमपि सौन्दर्यमस्य गिरो नीलाञ्जनप्रभेव रुचिरनयनं नियतमपेक्षतामर्हति। नास्त्यत्र विमतेरवसरो, यदासीदस्फुटं रामायणे तदेवाश्रित्य कुमारे कालिदासस्य कल्पना 'सञ्चारिणी पल्लविनी लतेव' सरसा सहसावतरति।

CS-113. विशाखदत्तस्य नाट्यनिपुणता

डॉ० कैलाशनाथ द्विवेदी

संस्कृतसाहित्यस्य प्राचीननाटककारेषु विशाखदत्तस्य महत्त्वपूर्णं स्थानं विद्यते नाट्यनिपुणतयैव। 'मुद्राराक्षसं' नाम प्रसिद्धं नाटकं वर्तते तस्य। विशाखदत्तेन मुद्राराक्षसे वस्तुनेता रसादीनां नाट्यतत्त्वानां नैपुण्येन सन्निवेशः कृतः। सप्तभिरङ्कैः संग्रथिते नाटकेऽस्मिन् मौर्यराज्यवंशकालिकी चन्द्रगुप्तानुबन्धिनी कथैका वर्ण्यते। कथावस्तु कूटनीति व्यवहारबहुलमैतिहासिकञ्च विद्यते।

नाटके सर्वाणि पात्राणि यथागुणं नानायुगलेषु विभक्तानि चन्दनदास पत्नीरूपेण केवलमेकं पात्रं सप्तमाङ्के प्रवेश्यते। सत्यपि स्त्रीपात्राभावेऽसत्यपि हास्यरसकोविदे विदूषके नाटकमिदं नाकर्षणेन हीनं न च रोचकतया शून्यं वर्तते। नाटकस्य व्यापार पूर्णतयैव गत्वरः।

वस्तुतः ओजोमयस्य वातावरणे वीररसस्य चोन्मीलने मुद्राराक्षसं संस्कृतरूपकसाहित्ये साफल्यश्रिया शोभते। नाटके पात्रानुरूपाभावाः यथास्थानं संस्कृत शौरसेनी मागधी प्राकृत भाषास्वभिव्यक्ताः सन् कवेर्न्यायज्योतिषायुर्वेदराजनीति नाट्यशास्त्रादीनामपि वैदुष्यमपि प्रकटयन्ति। संक्षेपे, भाषाभावकवित्व कथावस्तुपात्रचरित्र चित्रणादिकानि सर्वाण्यपि तत्त्वानि अद्भुतां सफलतामवगाहमानान्यस्मिन् लक्षितानि नाट्यनैपुण्येन। इत्यलम्।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-114. महाकविर्माघो रत्नाकरश्च

डॉ० कृष्णकान्त शुक्लः, बरेली

संस्कृत-साहित्ये महाकवेर्माघस्य महती प्रतिष्ठा वर्तते। तेन स्वकविताचमत्कारेण महाकविर्भारविरधः कृतः। बृहत्त्रय्यां शिशुपालवधस्य स्थानं परं सम्माननीयमस्ति, परमिदमाश्चर्यकरं यन्माघद्वारा प्रतिष्ठापितस्य कवितामानदण्डस्य चरमा परिणतिर्यस्मिन् महाकवौ रत्नाकरे तत्कृते पञ्चाशत्सर्गात्मके हरविजयमहाकाव्ये च प्राप्यते तस्य परमोपेक्षा परवर्तिभिः समीक्षकैरध्येतृभिश्च संस्कृत-साहित्ये कृताऽवलोक्यते, यदा चेदं तथ्यं सर्वतो भासुरं यन्माघो रत्नाकरसम्मुखे हतप्रभ इवावलोक्यते।

रत्नाकरे माघस्य भूयान् प्रभावः समवलोक्यते। उभयोर्वस्तुविन्यासोऽभिव्यक्तिपक्षस्तथाभिरुचिः समानैवास्ति शिशुपालवधं 'श्र्यङ्कम्', हरविजयं 'रत्नाङ्कम्'। उभौ राजनीतिनिपुणौ, उभौ विचित्रताप्रियौ, उभावपि च शास्त्रपारदृश्वानौ। शिशुपालवधं 'लक्ष्मीपतेश्चरितकीर्तनमात्रचारु', हरविजयं च 'चन्द्रार्धचूडचरिताश्रयचारु'। उभावपि महाकवी साहित्यिकैः 'घण्टामाघ'-'तालरत्नाकर'-इत्युपाधिभ्यां सम्मानितौ।

परमिदं स्पष्टं यद् यथा माघो भारविमनुकरोति न तथा रत्नाकरो माघम्। रत्नाकरस्य विषयप्रतिपादनशैली सर्वथा स्वीया मौलिकी च। तस्य तुलनायां 'माघे सन्ति त्रयो गुणाः' इत्याभाणकं सपक्षपातमिव प्रतिभाति। यथा—चालङ्कारविमर्शकारेणोक्तम्—

"माघः शिशुपालवधं विदधत् कविमदवधं विदधे।
रत्नाकरः स्वविजयं हरविजयं वर्णयन् व्यवृणोत्॥"

संक्षेपत इदं वक्तुमुचितं यद्भारवौ यस्य प्रस्थानस्य बीजं दृश्येत, माघे तस्य पल्लवनं, रत्नाकरे च बद्धमूलता, विस्तार उच्छ्रायता चावलोक्यते। माघो विद्वान्, रत्नाकरो 'वागीश्वराङ्कः', माघो रत्नमञ्जूषा, परं रत्नाकरो रत्नानामाकरः, माघो रमणीयता, परं रत्नाकरः क्षणे क्षणे यन्नवतामुपैति तदेव रमणीयताया रूपम्। किमधिकम्?

विचित्रमार्गमूर्धन्यं रत्नाकरमजानता।
वृथैव केनचित्प्रोक्तं माघे सन्ति त्रयो गुणाः॥

CS-115. मृगाङ्कशतक का वैशिष्ट्य

भारतभूषण शर्मा, जम्मूतवी

'मृगाङ्कशतक' के रचयिता कवि कङ्कण का परिचय संग्रहग्रन्थों में इनके नाम से उद्धृत पद्यों के आधार पर उपलब्ध होता है। जिसके अनुमार इनके समय की निम्नतम सीमा ११५० ई० के लगभग निश्चित होती है। कवि कङ्कण केवल साहित्यशास्त्र के ही नहीं अपितु धर्मशास्त्र, कामशास्त्र एवं पुराण आदि के पण्डित और भारतीय संस्कृति एवं परम्पराओं के प्रेमी तथा प्रस्तौता थे। मृगाङ्कशतक में इनके द्वारा की गई कल्पनाएँ किसी

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

अन्य कवि की उच्छिष्ट न होकर इनकी मौलिक एवं नवीन हैं। कल्पनाओं का संयत रूप होने से यह स्वाभाविक ही प्रतीत होती हैं। मृगाङ्कशतक की मुक्तक शैली वास्तव में क्षणिक भावावेश में प्रसूत भावों को बाँधने की दृष्टि से वेजोड़ है। इसका कोमल कलेवर भाषा के बोझिल आडम्बर से रहित है। इसमें उमड़ते हुए भावों का प्रवाह है, जो नवनवोन्मेष एवं चमत्कार-पूर्ण कल्पनाओं का सागर है। मृगाङ्कशतक की भाषा भाव और वस्तु का संकेत करती है। कम से कम शब्दों में भाव की पूरी अभिव्यक्ति कर हृदय को रसाप्लावित कर देना ही मृगाङ्कशतक की प्रमुख विशेषता है।

कवि ने अपनी विद्वत्ता के कारण काव्य के किसी भी पहलु को अछूता नहीं छोड़ा है। रस काव्य की आत्मा है जिसके निरूपण में कवि कङ्कण ने मृगाङ्कशतक में अपनी दक्षता प्रदर्शित की है। मृगाङ्कशतक रसराज श्रृङ्गार रस से रंजित है। श्रृङ्गार रस श्याम वर्ण होता है।[1] कवि श्यामवर्ण श्रृङ्गार का चन्द्र कलङ्क के रूप में उत्प्रेक्षण करते हैं।

मण्डलमखण्डमिन्दोरचलं
कैलासमेव कलयेऽहम्।
तत्र कलङ्क व्याजादविरलं
श्रृङ्गार निर्झरः स्फुरति ॥ ५४ ॥

श्रृङ्गार रस के मुख्यतः संयोग और वियोग दो भेद होते हैं। इन दोनों ही अवस्थाओं का चित्रण कवि ने बड़ी कुशलता से किया है।

मृगाङ्कशतक की रचना मुक्तक आर्या छन्दों[2] में कविकङ्कण ने सफलतापूर्वक की है। इसमें रूपक, उत्प्रेक्षा[3] आदि अलङ्कारों की छटा भी दर्शनीय है।

शशिमण्डलालवालं
काचन शवरी कलङ्क कपटेन।
अविरतमेव कलाभिः
कर्पूरैः पूरयन्तीयम् ॥ १२ ॥

लोकाचार का पूरा ध्यान कवि कङ्कण को था। वह अपनी संस्कृति और परम्पराओं के प्रेमी थे, जिनका परिचय उन्होंने मृगाङ्कशतक में दिया है।

---

१. स्थायिभावो रतिः श्यामवर्णोऽयं विष्णुदैवतः।
विप्रलम्भोऽथ सम्भोग इत्येष द्विविधो मतः ॥—सा० द०, ३/१८६.

२. लक्ष्मैतत्सप्त गणा गोपेता भवति मेह विषमे जः।
षष्ठोऽयं नलघूवा प्रथममेऽर्धे नियतमार्याया ॥ १ ॥
षष्टे द्वितीय लात्परकेन्ले: मुखलाक्व सयति पदनियमः।
चरमेऽर्धे पंचमकेः, तस्मादिह भवति षष्ठोलः ॥ २ ॥
—वृत्तरत्नाकर, २ अध्याय।

३. रूपकं रूपितारोपो विषये निरपह्नवे—सा० द०,१०/२८.
भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना।—वही, १०/४०.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

अतिथि का स्वागत सत्कार, मरणोपरान्त क्रिया कर्म अर्थात् तर्पण आदि, कामदेव की विजय यात्रा को मङ्गलमय बनाने की कामना से उसके अभिषेक हेतु मङ्गल कलश लेकर उपस्थित कवि कङ्कण कहते हैं :—

मदनस्य भुवन जयिनः,
शशधर कलशोऽभिषेचनायेदम् ।
निहितं हरिताभ्रदलं
कलयति शकां कलङ्कस्य ।। १७ ।।

CS-116. त्रिश्लोकचतुष्टयम्

श्रीमती अनिता मिश्रा, लखनऊ

१—नाटक, अभिज्ञानशाकुन्तल; चतुर्थ अंक की प्रशस्ति ।
२—तथाकथित श्लोकचतुष्टय ।
३—सम्बद्धश्लोकों का काव्यशास्त्रीय मूल्यांकन ।
४—श्लोकों का अनुभूति परक मूल्यांकन ।
५—'शिव' तत्त्व की दृष्टि से मूल्यांकन ।
६—उपसंहार—समष्टिरूप से यह प्रशस्ति उपहासास्पद है ।

CS-117. 'द्वासुपर्णा'ख्य मन्त्र में काव्य-दृष्टि

डॉ० रामगोपाल मिश्र, दिल्ली

द्वा सुपर्णा सयुजा सखाया
समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्ति
अनश्नन्नन्योऽभिचाकशीति ।।　　ऋग्वेद १.१६४.२०,

"सुन्दर पंखोंवाले, एक साथ रहने वाले और परस्पर मैत्री रखने वाले दो पक्षी एक ही वृक्ष का आश्रय लेकर रहते हैं। उन दोनों में एक सुस्वादु पिप्पल फल खाता है और दूसरा बिना स्वाद लिये ही प्रकाशमान रहता है।"

चिरवन्दिता वेदवाणी सभी विद्याओं और कलाओं की उद्गमस्थली है। 'द्वासुपर्णा'ख्य मंत्र में काव्यशास्त्र के सूत्र अनुस्यूत हैं।

राजशेखर और जगन्नाथ ने इस मन्त्र को उद्घृत किया है, वैसे सारा सूक्त ही विविध कल्पनाओं से संजीवित है, तथापि अलंकारशास्त्र के ज्ञान के बिना वेदार्थ की प्रतीति नहीं होती 'ऋते च तत्स्वरूपपरिज्ञानाद्वेदार्थानवगतिः (काव्यमीमांसा) जगन्नाथ इस मन्त्र में अति-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

शयोक्ति अलंकार मानते हैं परन्तु मन्त्र में वृक्ष, सुपर्ण, स्वादुपिप्पल विशेषार्थ परक पद हैं एवं पूर्णरूपेण सांकेतिक हैं।

वृक्ष आतप को रोक कर विश्रान्ति प्रदान करने वाला वृक्ष है। वृक्ष काव्य है। काव्य पाठक, दर्शक को समस्त प्रपञ्च से बहिर्भूत आनन्द की प्राप्ति करता है। स्निग्ध छाया तरु-काव्य दुःखापनोदन और विनोदजनन करता है। महर्षि व्यास ने महाभारत को 'भारतद्रुमः' कहा है जिसमें 'शान्तिपर्वमहाफल' है। (महाभारत आ. प. १.९०,९२)

भरत, अभिनवगुप्त, रुद्रभट्ट, जयदेव प्रभृति आचार्यों ने भी तत्त्वाख्यान किया है—

'यथा' बीजाद् भवेद् वृक्षो वृक्षात् पुष्पं फलं तथा। (भरत ६.७.)

'वृक्षस्थानीयं काव्यम्। तत्र पुष्पादिस्थानीयोऽभिनयादिनटव्यापारः। फलस्थानीयः सामाजिकरसास्वादः' (अभिनवभारती ६.७.)

सम्भवन्ति यथा वृक्षे पत्रपुष्पफलादयः, (ऋ० ति० १.१७.)

सुपर्ण—पर्ण पद का अर्थ कल्पना है क्योंकि पर्ण की भाँति कल्पना का फैलाव होता है। यह कल्पना ही प्रतिमा है जो काव्यनिर्माण और काव्यास्वादन का कारण है। सुन्दर कल्पना ही विश्व सिसृक्षा का रहस्य है। अतः दो सुपर्ण अर्थात् प्रतिभा सम्पन्न कवि और सहृदय ही काव्य-तरु आश्रित हैं। कवि कारयित्री प्रतिभा सम्पन्न होता है, तो सहृदय भावयित्री प्रतिभा। दोनों सयुज हैं क्योंकि काव्य-तरु एकाश्रय है। आनन्दवर्धन, (सत्काव्यं कर्तुं ज्ञातुं वा), राजशेखर (कवेरुपकुर्वाणा कारयित्री, भावकस्योपकुर्वाणा भावयित्री) मम्मट (काव्यं कर्तुं विचारयितुं च ये जानन्ति) आदि आचार्याभिमत मत है।

स्वादु पिप्पलं—पिप्पल फल है। काव्य-तरु का फल रसास्वाद है। अभिनवगुप्त ने 'फलस्थानीयः सामाजिक-रसास्वादः' कहा है। अतः फल रस हैं। यहाँ दो तथ्य विशेष ज्ञातव्य हैं (१) फल स्वादु है अर्थात् उसका भोग आनन्दमय है। सभी रसों का आस्वाद आनन्दमय होता है—यही संकेतितार्थ है। (२) रसानुभूति का केन्द्र नट नहीं है, वह पात्र है, पात्र को आस्वाद नहीं होता। कवि प्रकाशित है, उसे भी रसास्वाद नहीं होता। अहन्ता हो उसमें बाधक तत्त्व है। 'स्वात्मावेशेन रसचर्वणा' होती है, कवि स्वात्मावेश से पृथक् है। भावकावस्थाभिन्नदशा है। अतः रस का एकमात्र अधिकारी सहृदय है। कवि का समस्त आयोजन आस्वादक को रसानुभूति कराना होता है। कवि काव्यकर्ता है और सहृदय काव्य-आस्वादक—यही मन्त्रार्थ है। सोमदेवसूरि ने यही तथ्य प्रकट किया है—

त्रिमूलकं द्विधोत्थानं पञ्चशाखंचतुश्छदम्।
योऽगं वेत्ति स जानाति दशभूमिं काव्यकृत् ॥ (यशस्तिलकचम्पू)

CS-118. चम्पूकाव्य परम्परा और वरदाभ्युदयचम्पू

श्रीमती सन्तोषलक्ष्मी कालिया

संस्कृत साहित्य की अन्य विधाओं के समान ही चम्पूविधा भी अत्यन्त समृद्ध और गौरवमयी है। श्रीवैष्णव कवि श्रीमद्वेङ्कटाध्वरि का श्रीवैष्णव कवियों में अद्वितीय स्थान

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

है। श्रीवेङ्कटनाथ वेदान्तदेशिक के कविरूप में सुयोग्य उत्तराधिकारी श्रीवेङ्कटाध्वरि ने अनेक काव्यों की रचना की है। उनके 'विश्वगुणादर्शचम्पू' तथा 'लक्ष्मीसहस्रम्' संस्कृत साहित्य की अमूल्य निधि है। "वरदाभ्युदयचम्पू" उन्हीं की एक अन्य विशिष्ट रचना है। वेदान्त-देशिक का प्रभाव इनकी गद्य तथा पद्य रचनाओं में स्पष्ट दिखायी देता है।

इसी 'वरदाभ्युयचम्पू' का सामान्य परिचय तथा विवेचन इस लेख में अभिप्रेत है।

CS-119. कालिदास-काव्य में चक्रवाक-मिथुन

डा० अशोक कुमार कालिया, लखनऊ

जलचर पक्षियों में चक्रवाक का संस्कृत-साहित्य में अत्यन्त विशिष्ट स्थान है। प्रकृति सुषमा के वर्णन के प्रसंग में यत्र तत्र संस्कृत-साहित्य में चक्रवाक का वर्णन प्राप्त होता है। किन्तु चक्रवाक की साहित्य में प्रसिद्धि का एक मात्र यही कारण नहीं है। वस्तुतः संस्कृत साहित्य में चक्रवाक का नहीं, अपितु चक्रवाक-मिथुन का अनन्य स्थान है। यद्यपि कहीं-कहीं अतिशय प्रेम परायण दम्पती के लिए प्रतीक के रूप में इस मिथुन का प्रयोग प्राप्त होता है तथापि प्रगाढ़ प्रेम के सूत्र में बंधे हुए किन्तु दैववशाद् वियुक्त दम्पती के निदर्शन के रूप में चक्रवाक-मिथुन संस्कृत-साहित्य में प्रतिष्ठित हुआ है, और इसी कारण इसकी अपनी विशिष्ट और विलक्षण महत्ता और परम्परा है। जनश्रुति है कि सीता से वियुक्त होने के कारण विरह-दु:ख के सागर में डूबे हुए वन में इधर-उधर भटकते हुए, विलाप करते हुए राम का चक्रवाक ने उपहास किया था। इस कारण क्रुद्ध राम ने उसे शाप दिया था कि 'तुम भी शीघ्र ही प्रियावियोग में दुःख का अनुभव करोगे।' तब से चक्रवाक अपनी प्रिया चक्रवाकी से निकट होने पर भी विप्रयुक्त रहता है। यह जनश्रुति यद्यपि अविदितमूला है, तथापि उत्तरकालिक संस्कृत-कवियों ने इसका उल्लेख अपनी कृतियों में किया है। आज भी यह विद्वानों के लिए गवेषणा का विषय ही है कि इस जनश्रुति का स्रोत क्या है।

जिस प्रकार कालिदास ने अपने पूर्ववर्तियों से प्राप्त होने वाली अन्य परम्पराओं को यथावत् स्वीकार करके उन्हें स्वानुरूप काव्यगुण से युक्त बना दिया है, उसी प्रकार चक्रवाक-मिथुन के अनन्य प्रेम तथा रात्रि-वियोग की परम्परा का भी जैसा काव्यात्मक प्रयोग किया है वह कालिदास के ही अनुरूप है तथा अनितरसाधारण है।

CS-1 :0. संस्कृत के राजप्रशस्ति काव्य तथा पण्डितराजजगन्नाथकृत जगदाभरणम्

श्रीमती सत्यवती सिनहा, लखनऊ

संस्कृत में राजप्रशस्तिकाव्य की एक सुदीर्घ परम्परा है। अभिलेखों में तो इस प्रकार के काव्य उपलब्ध होते ही हैं। पण्डितराज जगन्नाथकृत 'जगदाभरणम्' भी इस परम्परा का

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

महत्त्वपूर्ण काव्य है। यह महाकाव्य डा० आर्येन्द्र शर्मा द्वारा सम्पादित पं० राज काव्य-संग्रह में संगृहीत है। इसका सम्पादन आनन्दाश्रम पूना में सुरक्षित एक हस्तलेख के आधार पर किया गया है। इस काव्य में उदयपुर के शासक महाराज जगत् सिंह की प्रशस्ति का गान किया गया है, यद्यपि इसके सम्बन्ध में विद्वानों में मतभेद है। प्रो० काणे, प्रो० डे, प्रो० दासगुप्त तथा डा० जितेन्द्र बिमल चौधरी के अनुसार इस ग्रन्थ की रचना दाराशिकोह की प्रशस्ति में की गई थी। इसी के समान एक अन्य रचना 'प्राणाभरणम्' भी है जिसमें कामरूप के शासक महाराज प्राणनारायण की प्रशस्ति का गान है।

प्रस्तुत लेख में प्रशस्ति काव्य के रूप में 'जगदाभरणम्' का विवेचनात्मक अध्ययन प्रस्तुत किया गया है।

CS-121. महाकवि अभयदेव विरचित 'जयन्त विजय' महाकाव्य के नायक जयन्त और उनका समय निरूपण

रामप्रसाद त्रिपाठी, लखीमपुर–खीरी

भारतीय लक्षणशास्त्रियों की महाकाव्य-सम्बन्धी मान्यताओं के आधार पर "जयन्त विजय"[१] यद्यपि एक सफल महाकाव्य है, किन्तु महाकाव्य में मगध देश के जिस राजा जयन्त और उनकी दिग्विजयों का वर्णन किया गया है, उनका कोई प्रमाण नहीं होता। अतः यह प्रश्न उठना स्वाभाविक है कि यह जयन्त कौन थे और इनका समय क्या है ?

महाकवि अभयदेव सूरि ने प्रथम सर्ग में तीर्थंकरों की स्तुति के पश्चात् जयन्त के चरित्र के वर्णन की प्रतिज्ञा की है। कवि समुद्र के मध्य में स्थित जम्बूद्वीप तथा उस जंम्बूद्वीप के अवतंस (क्रोड) में भारतवर्ष नामक क्षेत्र में मगध नामक देश का वर्णन करता है। इसी समृद्धिशाली देश में जयन्ती नाम की नगरी है जिसमें विक्रमसिंह नामक राजा हुए—

तस्यां बभूवाद्भुतविक्रमश्रीः क्षोणीपतिर्विक्रमसिंहसंज्ञः।
विश्वंभराभारपरं बभार यो विश्रुताशेषगुणोऽपि चित्रम् ॥[२]

कवि अभयदेव द्वारा दी गयी विक्रमसिंह को "अद्भुतविक्रमश्री" की उपाधि हमें चन्द्रगुप्त द्वितीय का स्मरण करा देती है क्योंकि उन्हें भी सिंह विक्रम (विक्रमसिंह) की उपाधि प्राप्त हुई है। उनके द्वारा चलाये गये सिक्कों पर "सिंह विक्रम" लिखा हुआ मिलता है तथा उदयगिरि अभिलेख में उन्हें भी अद्भुत (चन्द्रगुप्ताख्यमद्भुतम्[३]) कहा गया है।

---

१. जयन्त विजयम्—पण्डित भवदत्तशास्त्री द्वारा संशोधित होकर निर्णय सागर प्रेस, बम्बई द्वारा प्रकाशित, १९०२ ई०, काव्यमाला।

२. जयन्त विजय १।५८।

३. डा० राजबली पाण्डेय, हिस्टोरिकल एण्ड लिटररी इन्सक्रिप्शंस, लाइन १ व २।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

"जयन्त विजय" महाकाव्य में कवि अभयदेव विक्रमसिंह के शासन की प्रशंसा करते लिखते हैं—

राजवन्ती येन जगत्यजस्रं निजाः प्रजा पालयतानयेन ।[1]

उदयगिरि अभिलेख में चन्द्रगुप्त द्वितीय के शासन का वर्णन भी इसी प्रकार किया गया है—

यस्य शासन संरक्ता धर्मज्ञस्य वसुन्धरा ।[2]

इस प्रकार स्पष्ट है कि यह विक्रम सिंह महीपति गुप्तकाल के प्रथित सम्राट चन्द्रगुप्त द्वितीय ही थे। उनके मगध देश का राजा होने के कारण हमारी धारणा और भी पुष्ट हो जाती है कि जिस प्रकार से मगध देश के वैभव का वर्णन किया गया है[3] वह गुप्तकालीन मगध देश का ही वैभव है। इसी समय श्रेष्ठी भी एक स्थान से दूसरे स्थान को (स्वदेश और परदेश में) आते जाते रहते थे। कवि के शब्दों में भी इन श्रेष्ठियों का वर्णन हुआ है—

तत्रैवासीद्धनश्रेष्ठी श्रीदश्रीपरमार्हतः ।
श्रीमती श्रीमती कान्ता सुतस्तस्य धनावहः ।।
महासार्थेन सो अन्येद्युः प्राचलत्कुण्डिनं पुरम् ।
मासेन प्रापकारायाः प्रदोषमिव चन्द्रमा ।।
(जयन्त विजय ३।८-९)

"जयन्त विजय" महाकाव्य में युवराज जयन्त द्वारा जिस दिग्विजय[3] का वर्णन है उससे भी हमें विक्रमसिंह या सिंहविक्रम के पुत्र महेन्द्र अथवा कुमार गुप्त प्रथम की विजय का आभास मिलता है। इसी प्रकार स्कन्दगुप्त के होमलेख में पंचेन्द्र माहात्म्य का साक्ष्य प्राप्त होता है—

पुण्य-स्कन्धं च चक्रे जगदिदमखिलं संसरद्विक्ष्य भीतो ।
श्रेयोत्थं भूत-भूत्यै पथि-नियमवतामर्हतामादिकर्त्तॄन् ।।
पंचेन्द्रां स्थापयित्वा धरणिधरमयान्सन्निखातस्ततोऽयम् ।
शैलस्तम्भः सुचारुर्गिर्वर-शिखराग्रोपमःकीर्तिकर्त्ता ।।[4]

कवि अभयदेव द्वारा वर्णित जयन्त विजय महाकाव्य का लक्ष्य भी जयन्त कथा के सहारे पंच परमेष्ठि नमस्कार मन्त्र का माहात्म्य बतलाना है—

नमस्कारः परं तत्र श्रीपंचपरमेष्ठिनाम् ।
प्रयात्मनन्यसामान्ययानपात्र सगोत्रताम् ।।
किं चायं विधिवद्यातः सर्वकर्मसु कर्मठः ।
कल्याण कदलीकन्दस्यन्दमानः सुधारसः ।।
(जयन्त विजय ३।२–३)

---

१. जयन्त विजय १।५९।

२. डा० राजबली पाण्डेय, हिस्टोरिकल एण्ड लिटररी इन्सक्रिप्शंस, लाइन–२।

३. जयन्त विजय—एकादश सर्ग।

४. डा० राजबली पाण्डेय, हिस्टोरिकल एण्ड लिटररी इन्सक्रिप्शंस, लाइन ९–१२

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

अतः स्पष्ट है, कि कवि अभयदेव द्वारा वर्णित यह विक्रम सिंह प्रथित सम्राट चन्द्रगुप्त द्वितीय ही थे और महाकाव्य के नायक जयन्त सम्राट चन्द्रगुप्त के पुत्र महेन्द्र अथवा कुमार गुप्त थे। कवि ने विजयों के आधार पर उनका नाम जयन्त और उनकी पुत्री का नाम जयन्ती किया है और अपनी काव्य शक्ति के अभिनय में कल्पना का सहारा लिया है, और लेना भी चाहिए क्योंकि यही तो वस्तुतः कवि कर्म है—

अपारे काव्य संसारे कविरेकः प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

(अग्निपुराण, श्लोक–१०)

CS-122. 'नायक विचार'

प्रफुल्ल कुमार विश्वनाथ जोषी, प्रभास पाटन

नाट्यशास्त्रीय ग्रन्थों में 'नायक विचार' का सविशेष महत्त्व है क्योंकि वस्तु, नेता (नायक) एवं रस के अनुसन्धान में विविध रूपकों के दस प्रकार बताए गये हैं। प्रस्तुत लेख में नाट्यशास्त्र, दशरूपक, नाट्यदर्पण, नाटकलक्षणरत्नकोष एवं भावप्रकाशनम् इत्यादि ग्रन्थों के आधार पर नायक विचार की चर्चा की गई है। इसके साथ-साथ पौरस्त्य एवं पाश्चात्य आलोचना में नायक के स्थान के विषय में भी तौलनिक अभ्यास प्रस्तुत किया गया है।

CS-123. कवि भवभूति के 'मालतीमाधव' एवं 'उत्तररामचरित' में पुनरावृत्त होते हुए श्लोकों का विवेचनात्मक अध्ययन

कु० शोभना सी० मजमुदार, वल्लभ विद्यानगर (गुजरात)

विवेचकों का मंतव्य है कि कवि भवभूति के पास कतिपय श्लोक और गद्यांश पूर्व-लिखित होंगे। जिसका कवि प्रसंगानुसार अपने नाटकों में उपयोग करते होंगे। अतः कतिपय श्लोकों या गद्यांश एक से अधिक नाटकों में पुनरावृत्त होते दिखाई देते हैं कवि भवभूति की कवित्त्व शक्ति पर आक्षेप करता हुआ यह मंतव्य पुनः परीक्ष्य है।

प्रस्तुत लेख में कवि भवभूति के 'मालतीमाधव' एवं 'उत्तररामचरित' में पुनरावृत्त श्लोकों का विवेचनात्मक अध्ययन बताता है कि श्लोकों की द्विरुक्ति महदंश में स्वाभाविक है। यदि सम्पादक, अनुवादक या विवेचक ऐसे श्लोकों की पुनरावृत्ति की ओर हमारा ध्यान आकृष्ट न करें तो वह द्विरुक्ति (कृतिमता) का कोई अनुभव पाठक को नहीं होता है। नाट्य संदर्भ देखकर भी हम कह सकते हैं कि पुनरावृत्ति में औचित्य है। इसी तरह प्रेमतत्व

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

के अपूर्व दर्शन इत्यादि कि अद्वितीय अनुभूतियों का पुनरावर्तन भी आस्वाद्य बनता है। इसलिये मात्र कवित्वशक्ति की कमी से ये श्लोक पुनरावृत्त हुए हैं ऐसा कहना चिन्त्य है।

CS-124. कालिदास के राज्यादर्श

श्रीमती सुशीला रामगोपाल, चण्डीगढ़

कालिदास ने अपनी अमर कृतियों में जीवन के विविध पक्षों का आदर्श चित्र चित्रित किया है जिनमें उसके राज्यादर्श विशेष महत्त्वपूर्ण हैं जो प्रत्येक युग की पीड़ित जनता के लिये शान्ति तथा सुरक्षा का सन्देश देते हैं। कालिदास के आदर्शों का शासक अपनी शक्ति का उपयोग आर्त जनता की रक्षा के लिये करता है और अपने बच्चों के समान वह जनता का सन्मार्गप्रवर्तन, रक्षण तथा पोषण करता हे। आदर्श शासक सभी परिस्थितियों में जनता का सच्चा बन्धु है, जबकि सामान्य बन्धुगण केवल सुख तथा समृद्धि में मनुष्य का साथ देते हैं। कालिदास के आदर्श के अनुसार अच्छा शासक अपने सुख की इच्छा न करते हुए स्वयं कष्ट सह कर भी प्रजा को सुख पहुँचाता है जैसे वृक्ष स्वयं तेज धूप को सहता हुआ अपनी छाया से आश्रितों की गर्मी को दूर हटाता है। आदर्श शासक प्रजाओं की समृद्धि के लिये ही उन से कर वसूल करता है जैसे सूर्य सहस्रगुणा करके लौटाने के लिये अपनी किरणों के द्वारा पृथ्वी से पानी लेता है। कालिदास के मतानुसार आदर्श शासक वास्तव में एक "राजमुनि" है जो गृहस्थाश्रम में रहते हुए प्रतिदिन प्रजा-रक्षा-रूपी तपस्या करता है। कालिदास के आदर्शों के राज्य में दूसरों के धनों की चोरी पूर्णतया समाप्त हो गई थी और **"तस्करता"** शब्द केवल **"श्रुति"** में मिलता था; और प्रजा की सुरक्षा इतनी पूर्ण थी कि यदि सुन्दर रमणियाँ क्रीडास्थल के मार्ग में ही सो जाती थीं, तब वायु भी उनके वस्त्रों को नहीं हिलाता था। फिर उनके वस्त्रों का अपहरण करने के लिये तो भला कौन हाथ फैला सकता था।

CS-125. भास से कालिदास तक के नाटकों में प्रतिबिम्बित संगीत और संगीतशास्त्र

प्रा० कमल अभ्यंकर, बम्बई

सामान्यतः मानव नैसर्गिक रूप से ही कलाप्रिय होता है। साहित्य समाज का प्रतिविम्ब होने के कारण समाज का यह कलाप्रेम उसमें प्रतिबिम्बित होना बिलकुल स्वाभाविक है। नाटक 'दृश्यकाव्य' है, इसलिये इन संगीतादि कलाओं के साथ उसका सम्बन्ध बड़ा गहरा होता है।

भारतीय संगीतशास्त्र का प्रारम्भ वैदिक युग से होता है। सामवेद तो मूर्तिमन्त संगीत ही है। इसलिये वैदिककाल से लेकर भास-कालिदास के समय तक संगीतशास्त्र निश्चित

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

रूप से बहुत विकसित हो चुका था। संगीतविषयक अनेक ग्रंथों का सृजन हुआ था। कितनी ही नयी राग-रागिनियों की उत्पत्ति हुई थी। अनेक नये-नये वाद्यों का प्रचलन हुआ था। संगीत विषयक नये विचार प्रस्तुत किये गये थे। इन सबका प्रतिबिम्ब नाटकों में दृष्टि-गोचर होना अपरिहार्य ही था।

प्रस्तुत लेख में भास से लेकर कालिदास के समय तक के नाटकों में प्रतिबिम्बित संगीत और संगीतशास्त्र के विकास का चित्रण करने का प्रयास किया गया है।

वस्तुतः 'गीतं वाद्यं च नृत्यं च त्रयं संगीतमुच्यते' यह संगीत का पूर्ण लक्षण है, इसलिये, संगीत में गीत, वाद्य और नृत्य—तीनों का समावेश होना चाहिए। किन्तु अधिक विस्तार के कारण नाटकों में प्रस्तुत निबन्ध में इन प्रयुक्त नृत्य और तत्संबंधी बातों का उल्लेख मात्र किया गया है और गीत तथा वाद्य के बारे में विस्तृतरूप से चर्चा की गयी है। 'वीणा' के बारे में कुछ विद्वानों के मन में जो गलत धारणा मुझे महसूस हुई, उसपर मैंने प्रकाश डाला है।

अन्त में यह दिखाने की कोशिश की गयी है कि, भास से कालिदास तक के नाटकों से सिद्ध होता है कि, संगीत विषय में तत्कालीन सामान्य समाज भी बहुत उन्नति कर पाया था, संगीत कला बहुत लोकप्रिय हुयी थी और संगीत शास्त्र भी अत्यन्त विकसित हुआ था।

CS-126. श्लिष्टोपमा : एक समालोचन

डॉ० हरिदत्त शर्मा, इलाहाबाद

संस्कृत काव्यशास्त्र में श्लेष एवं उपमा इन दो अलंकारों का साङ्कर्य और उस स्थिति में उनका प्राधानाप्राधान्य अत्यधिक चर्चा एवं समीक्षा का विषय रहा है। विचारणीय प्रश्न यह है कि क्या श्लेष से अनुप्राणित उपमा वास्तविक उपमा है ? उपमा अलंकार का मूल तत्त्व है साधर्म्य—अर्थात् उपमान-उपमेय दोनों पक्षों में समान रूप से संगत साधारण धर्म, जो दोनों पदार्थों के सादृश्य का प्रयोजक है। यह सादृश्य गुणक्रियादि में सामान्यतया होता है, परन्तु मम्मट आदि आचार्यों ने शब्दमात्र के साम्य में भी उपमा अलंकार माना है। मम्मट के मत का आधार आचार्य रुद्रट का यह कथन है कि उपमा अलंकार शब्द से भी संभव है।

परन्तु यह मन्तव्य असमीचीन प्रतीत होता है। उपमा के मूलतत्त्व साधारणधर्म का चरम प्रयोजन सादृश्य है, जो प्रकृत एवं अप्रकृत दो पदार्थों के मध्य स्थापित होता है। उपमान-उपमेय का यह साम्य एक सर्वानुभूत वास्तविक साम्य ही होता है। इस वास्तविक साम्य के रहते हुए शब्दमात्र पर आधारित साम्य को मान्यता देना उचित नहीं। कुछ आचार्य श्लेष को उपमा का पोषक एवं गौण अलंकार मानते हैं तथा अन्य श्लेष को प्रधान एवं साध्य मानते हैं। आचार्य रुय्यक ने शब्द साम्य पर आधारित उपमा का घोर विरोध किया है। वे श्लेष को प्रधान मानते हैं तो मम्मट आदि उपमा को। महिमभट्ट ने अन्य अलंकारों को श्लेष का अभिव्यंजक माना है और व्यक्तिविवेक की टीका में रुय्यक ने श्लेष को अलंका-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

रान्तर का बाधक कहा है। जहाँ तक साधारणधर्मशून्य उपमा के प्रयोग का प्रश्न है, साधारण धर्म के बिना उपमा बनती ही नहीं। उस धर्म का शब्दत: उपादान हुआ हो या न हुआ हो—दोनों स्थितियों में उपमा सम्भव है।

श्लेषानुप्राणित उपमा के उदाहरण संस्कृत गद्यकाव्यों में विशाल संख्या में मिलते हैं। कादम्बरी के विन्ध्यावटी-वर्णन में ऐसे उदाहरण भरे पड़े हैं। उपमान एवं उपमेय की सहधर्मिता का न हो पाना ही उनके औपम्य का बाधक है। श्लिष्टोपमा में श्लेष के बिना उपमा निष्प्राण है। ऐसी निर्बल-निष्प्राण उपमा को अलंकार के रूप में मान्यता नहीं मिलनी चाहिए। सहृदयगत चमत्कार एवं कविकृत संरम्भ दोनों दृष्टियों से श्लेष की ही प्रधानता सिद्ध होती है और ऐसे स्थल को 'उपमामूलक या उपमाश्रित श्लेष' कहना अधिक औचित्यसंगत प्रतीत होता है।

CS-127. बाणभट्ट की काव्य परिभाषा

प्रो० मुन्नीलाल सिंह, भागलपुर

काव्यशास्त्रियों ने स्वकीय मन्तव्यानुसार काव्य की परिभाषा विभिन्न रूपों में प्रस्तुत की है। काव्यत्व किस में माना जाय, इसको ध्यानस्थ कर शास्त्रकारों ने काव्य की परिभाषा या लक्षण प्रस्तुत किया है। इस दिशा में महाकवि बाणभट्ट का समन्वयात्मक सिद्धान्त सहृदय हृदयावर्जक है। 'हर्षचरित' की प्रस्तावना में उन्होंने कवि और काव्य पर जो विचार व्यक्त किये हैं उनसे उनके आचार्यत्व की प्रवृत्ति पर प्रभूत प्रकाश पड़ता है। बाण ने काव्य के गुणों तथा दोषों का पर्यालोचन करते हुए जो यथार्थ और आदर्श बिम्ब उपस्थापित किया है वह युग-युगान्तर के लिये निर्देशक चिह्न बना रहेगा।

प्रान्तीय कवियों की विशेषताओं के उल्लेख करने के उपरान्त काव्य-परिभाषा के संबंध में अपना आदर्श सिद्धान्त अभिव्यक्त कर इन्होंने एक-एक वैशिष्ट्य को ग्रहण कर काव्य को परिभाषित करने का स्तुत्य प्रयास किया है। इस तरह इनके व्यापक सिद्धान्त में पूर्ववर्त्ती और पश्चाद्वर्ती उभयविध काव्यशास्त्रियों के काव्य परिभाषा सम्बन्धी सिद्धान्त अन्तर्मुक्त हो जाते हैं।

काव्य परिभाषा के संबंध में बाण लिखते हैं—नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः। विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुर्लभम्॥

(ह० च० पृ० सं० ५)

अर्थात् अपूर्व या नया अर्थ, ग्राम्य दोष से शून्य जाति स्वभावोक्ति, बिना माथापच्ची किये समझ में आ जानेवाला प्रसन्नश्लेष, प्रस्फुट रस और नृत्यत्मक पदावली इन सबका एकत्र मिल सकना अत्यन्त दुर्लभ है। यहाँ बाणभट्ट कहना चाहते हैं कि यद्यपि उक्त पंचतत्त्वों का सन्निवेश किसी एक काव्य में सुदुर्लभ है तथापि सत्यार्थ तो यह है कि वही काव्य काव्य कहलाने योग्य है जिसमें उक्त पंचतत्व समन्वित हुआ हो।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

विचार कर देखने से पता चलता है कि बाणभट्ट की यह काव्य-परिभाषा सर्वतोभद्र है। इन्होंने पूर्ववर्ती आचार्यों की काव्य-परिभाषाओं को आत्मसात् कर अपनी दूरदर्शिनी दृष्टि से परवर्ती आचार्यों की परिभाषा सामग्री का अन्तर्दर्शन कर लिया था, जैसा हमने ऊपर देखा है। अतएव बाण की काव्य-परिभाषा साधु और सन्तुलित है।

CS-128. 'संस्कृत नाटिका में नायिका-विवेचन'

जयश्री सिन्हा, मुजफ्फरपुर

प्रस्तुत निबन्ध में संस्कृत नाटिका में नायिका की अवस्थिति पर विचार किया गया है। निबन्ध के प्रारम्भ में संस्कृत नाट्यशास्त्र के आचार्यों द्वारा प्रतिपादित संस्कृत-नाटिका में नायिका विषयक सिद्धान्त-पक्ष का विवरण दिया है। तदनन्तर इस सिद्धान्त-विवरण के आलोक में नायिका पद का अर्थपरक विश्लेषण किया गया है। अन्त में यह प्रतिपादित किया गया है कि संस्कृत नाटिका में नारीपात्र का बाहुल्य होने पर भी "नायिका" की विवृत्ति सम्भव नहीं हो पाती है।

CS-129. 'न ययौ न तस्थौ'

डॉ० गायत्री वर्मा, धारवाड़

संस्कृत के दो महाकवि–अश्वघोष और कालिदास हैं जिन्होंने क्रमशः बुद्धचरित और कुमारसंभव में इस वाक्य का प्रयोग किया है—

तं गौरवं बुद्धगतं चकर्ष भार्यानुरागः पुनराचकर्ष।
सोऽनिश्चयात् तत्र ययौ न तस्थौ तरन् तरंगेष्विव राजहंसः॥

(बुद्धचरित)

इसमें अन्दर का तनाव उभर कर सम्मुख आता है। यशोधरा को छोड़कर जाने के अवसर पर गौतम के हृदय में वैराग्य और अनुराग का अन्तर्द्वन्द्व हुआ। यह महाभिनिष्क्रमण का ऐतिहासिक और महत्त्वपूर्ण क्षण था। निश्चय ही यह विलक्षण और विकट क्षण था। जगत् की कल्याण कामना, मन की शान्ति और सुख-दुःख का सच्चा स्वरूप जानने की जिज्ञासा इन्हें एक ओर खींच रही थी (तं गौरवं बुद्धगतं चकर्ष) और बाहर उड़ते विरक्त मन को घर की ओर खींचने वाला पत्नीप्रेम दूसरी ओर (भार्यानुरागः पुनराचकर्ष)। इस अनिश्चय में वे न जा सके न ठहर सके। तरंग चंचलता और राजहंस मन की निर्मलता और विवेकशीलता का प्रतीक है। इस उपमा से मन की जड़ीकृत दशा का अनुपम सौन्दर्य व्यक्त होता है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

यही द्वन्द्व कालिदास के कुमारसंभव में भी है।

तं वीक्ष्य वेपथुमती सरसांगयष्टिः निक्षेपणाय पदमुद्धृतमुद्वहन्ती।
मार्गाचलव्यतिकराकुलितेव सिन्धुः शैलाधिराजतनया न ययौ न तस्थौ ॥

इसमें प्रणय और मर्यादा का सीधा टकराव है। नारी जोवन का यह विलक्षण और विकट क्षण था। तपःक्रीत प्रणयी शिव को अपने सम्मुख साक्षात् उपस्थित देख पार्वती सिहर उठी। यह था प्रणय का प्रथम उन्मेष। किन्तु भावी लोकमाता मर्यादा की रक्षा न करे यह कालिदास को कहाँ अभीष्ट था। अतः जाने के लिए एक पैर उठाकर भी वह न जा सकी न ठहर सकी।

यहाँ औचित्य और अनुरूपता का भी प्रश्न उठता है। पार्वती दृढ़ प्रतिज्ञ है और और शैलाधिराजतनया है। व्रती पर्वत से भी अधिक तुंग और सागर से भी अधिक गंभीर होता है। अतः पार्वती के लिए 'आकुलित सिन्धु' की कल्पना बहुत अनुरूप है। प्रणय के उद्रेक से नारीमन का उद्वेलन आकुलित सिन्धु की सीमाओं में भी नहीं समा पाता, पर मार्ग में मर्यादा का अवरोध आ खड़ा होता है। उसके समक्ष समस्या है—खड़ी रहे ? प्रियतम का प्रणय निवेदन स्वीकार करे ? या चली जाए पिता के घर अग्नि परीक्षा में उत्तीर्ण होकर तप से उत्पन्न क्लेश से मुक्त होकर ? कालिदास्य उपमा यहीं सटीक है। उनकी उपमाएँ मानस की गहराइयों में उतरती चली जाती हैं वह भी सफल सरस अभिव्यक्ति के साथ। मार्गाचलव्यक्तिकराकुलितेव सिन्धुः में यही अभिव्यक्ति की सच्चाई और सशक्तता है। यह अश्वघोष की उपमा में नहीं है। तरंगेषु इव राजहंसः में सौकुमार्य तो है पर यह समर्थ और सशक्त नहीं। महाभिनिष्क्रमण का क्षण मामूली प्रिया के वियोग का क्षण नहीं था। तरंगों में तरने की अपेक्षा कुछ अधिक बृहत् विराट व्यापक सादृश्य होता तो अच्छा होता।

न ययौ न तस्थौ में यही काव्यार्थ वैभव है जिसे कालिदास ने वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये कहकर पार्वती और शिव के एकात्म स्वरूप की तरह कहा है। सफल कवि की यह सशक्तता है।

CS-130. वाल्मीकि रामायण में राजा

सुभाषचन्द, पटियाला

संस्कृत साहित्य में वाल्मीकि रामायण का महत्त्वपूर्ण स्थान है। वाल्मीकि रामायण में शासन का स्वरूप मर्यादित राजतन्त्र था। राजा का पद कुल परम्परागत था और प्रायः ज्येष्ठ पुत्र ही राज्य का अधिकारी माना जाता था। पुत्र के गुणवान् न होने पर किसी अन्य को भी राजा बना दिया जाता था। गुणवान् व्यक्ति ही राजा नियुक्त होता था। सामान्यतः क्षत्रिय ही राजा होता था। राजा का महत्त्व अत्यधिक था, अतः राजा को प्रजावर्ग की समष्टि, आत्मा का प्रतिनिधि रूप एवं विश्व-नियन्ता परमेश्वर का प्रत्यक्ष विग्रह माना जाता था। जहाँ प्रजागण राजा को देवता के रूप में पूजते थे, वहाँ वे उनमें सभी सद्गुणों

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

और शुभ शक्तियों को प्रतिबिम्बित देखने की भी आशा रखते थे। राजा के कर्त्तव्य असीमित थे। राजा-प्रजा सम्बन्ध पिता-पुत्र सम्बन्ध के समान थे। इसीलिये आज भी राम-राज्य को सु-राज्य का पर्यायवाची माना जाता है।

प्रस्तुत पत्र में वाल्मीकि रामायण के आधार पर राजा के स्वरूप, अधिकारों एवं कर्त्तव्यों का विवेचन किया जायेगा।

CS-131. गुणीभूतव्यङ्ग्य और रसवदादि अलङ्कार

माधवराज द्विवेदी, गोण्डा

मध्यम काव्य (गुणीभूत व्यङ्ग्य) के प्रकरण में मम्मट भट्ट द्वारा प्रतिपादित अपराङ्ग व्यङ्ग्य नामक भेद में जहां रस भावादि किसी अन्य रसादि के अङ्ग होते हैं, वह गुणीभूत व्यङ्ग्य काव्य तो होता ही है, साथ ही ऐसे स्थलों पर रसवदादि अलङ्कार भी होते हैं। मम्मट ने स्पष्ट शब्दों में—"एते च रसवदाद्यलङ्काराः" कहा है। इसी प्रकार ध्वनिकार ने भी—

"प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः।
काव्ये तस्मिन्नलङ्कारो रसादिरिति मे मतिः॥"

कहकर रसवदादि अलङ्कारों को स्वीकारा तो है, तथापि "मे मतिः" कहकर इनके विषय में मतभेद की भी सूचना दी है। विचार करने पर अवगत होता है कि इस विषय में विद्वानों के दो वर्ग हैं। एक वर्ग रसादि की गुणीभूतता में अलङ्कारत्व का अभाव मानता है। ऐसे लोगों की दृष्टि में अलङ्कार कटक कुण्डल के समान शरीर के उपकारक होते हैं और तद्द्वारा गौण रूप से आत्मा का भी उपकार करते हैं; किन्तु रसवदादि अलङ्कार शरीर स्थानीय शब्द एवं अर्थ के उपकारक न होकर आत्मा स्थानीय रसादि के ही उपकारक होते हैं। इस प्रकार ये अलङ्कार नहीं हो सकते।

दूसरे वर्ग के लोग रसोपकारकत्व मात्र को अलङ्कारत्व का प्रयोजक मानते हैं। इस प्रकार गुणीभूत रसादिकों में रसोपकारकत्व रूप अलङ्कारत्व होने से इन्हें अलङ्कार स्वीकारते हैं।

इन्हीं दो प्रकार के मतभेदों को ध्यान में रखकर गुणीभूत व्यङ्ग्य और रसवदादि अलङ्कारों की व्यवस्था करना प्रस्तुत निबन्ध का प्रतिपाद्य है।

CS-132. शूद्रक का समय व मृच्छकटिकम्

डॉ० शोभनाथ पाठक, भोपाल

"मृच्छकटिकम्" संस्कृत नाटक शूद्रक द्वारा लिखा गया एक अद्वितीय कृति है, पर "शूद्रक" के समय नाम आदि विषयक भ्रान्तियां आज भी मनीषियों को असमंजस में डाले हुए हैं।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

मृच्छकटिकम् (१।३–५) से स्पष्ट होता है कि अत्यधिक रूपवान्, बलवान्, वेदशास्त्रों का ज्ञाता, गणितज्ञ, नृत्य-गीत आदि में रुचि लेने वाला उज्जयिनी नरेश शूद्रक ने अश्वमेध यज्ञ की पूर्तिकर १०० वर्ष १० दिन की आयु के पश्चात् अग्नि में प्रवेश किया।

अपनी ही कृति में अग्निप्रवेश का वर्णन असमंजस में डाल देता है। तो क्या इन श्लोकों को प्रक्षिप्त माना जाए। क्या शूद्रक राजा होते हुए भी कवि व नाटककार थे ? "पद्मप्राभृतम्" नामक एक नया भाण भी मिला है, जो शूद्रक की कृति ही माना जा रहा है। डॉ० कीथ व डॉ० सिल्वालेवी तो 'मृच्छकटिकम्' को भी शूद्रक की कृति नहीं मानते। डॉ० पिशेल इसे दण्डी की कृति मानते हैं। शूद्रक शब्द पर भी विद्वानों को आपत्ति है, कि यह राजा का नाम नहीं हो सकता।

कथासरित्सागर, कादम्बरी, राजतरंगिणी, स्कंदपुराण आदि में 'शूद्रक' का नाम आया है। प्रो० कोनो का मत है कि आभीर वंश के राजा शिवदत्त का ही दूसरा नाम शूद्रक था। डॉ० विल्सन 'मृच्छकटिकम्' का समय २ ई० पू० मानते हैं जबकि प्रो० विन्टरनिट्ज, जैकोबी आदि इसे छठी शताब्दी का मानते हैं। पं० चन्द्रबली पाण्डे ने शूद्रक को आन्ध्रवंश का वासिष्ठीपुत्र पुलुमावी माना है। आपका कहना है कि "अवन्तिसुन्दरीकथासार" में इन्द्राणिगुप्त का दूसरा नाम शूद्रक बताया गया है। अतः पुलुमावी ही शूद्रक है और यही मृच्छकटिकम् का लेखक है।

स्कन्दपुराण में शूद्रक का नाम आया है। इसके आधार पर कुछ विद्वान् इसे आन्ध्रवंश के प्रथम राजा सिमुक (सिसुक या सिप्रक) से जोड़ते हैं। डॉ० स्मिथ के अनुसार सिसुक का कार्यकाल २४० ई० पू० है। भास के 'दरिद्रचारुदत्त' से शूद्रक की पुष्टता ई० पू० की ही होती है।

मृच्छकटिकम् पर वैदिक प्रभाव भी मुखर हो उठा है यथा मृच्छ० ९/३२, ६/७-१० आदि) मृच्छकटिकम् में दण्ड विधान भी मनुस्मृति से प्रभावित है। इन समस्त तथ्यों की परख इतिहास पुरातत्व आदि की कसौटी पर कसने से स्पष्ट हो जाता है कि 'मृच्छकटिकम्' शूद्रक की ही कृति है जो ई० पू० अवन्तिका के राजा थे।

CS-133. बंगाल के दार्शनिक मधुसूदन सरस्वती और कृष्णकुतूहल नाटक के रचयिता कवि मधुसूदन सरस्वती में ऐक्य

डा० निर्भयराम हरजीवन पुजारी, द्वारका

आज तक बंगाल के दार्शनिक मधुसूदन सरस्वती के और कृष्णकुतूहल नाटक के रचयिता कवि मधुसूदन सरस्वती में प्रसिद्ध परिचयानुसार विद्वानों में दोनों की विभिन्नता मानी जाती है। वास्तव में दोनों में विभिन्नता होना संभव नहीं है। इस विषय में उपलब्ध आधारानुसार ऐक्य स्थापित करने का इस लेख में नम्र प्रयास किया जा रहा है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

दो मधुसूदन सरस्वती का विभिन्नता दर्शक परिचय

दार्शनिक—पिता प्रमोदन पुरन्दराचार्य, काश्यप गोत्र, और जन्मभूमि बंगाल के फरीदपुर जिला के अन्तर्गत कोटलीयापाडा परगना में उनशिया गाँव है। नाम कमलनयन एवं मधुसूदन सरस्वती और गुरु श्रीराम–विश्वेश्वर–माधव सरस्वती थे। हिन्दी कवि संत तुलसी दास आप के समकालीन थे। बलभद्र, शेषगोविंद और पुरुषोत्तम सरस्वती उनके शिष्य थे। जीवनकाल १५४० से १६४७ ई० है और अद्वैतरत्नरक्षण, अद्वैतसिद्धि, सिद्धान्त बिन्दु इत्यादि २२ प्रसिद्ध कृति मानी जाती है। आपका साहित्यिक सर्जनस्थल वाराणसी है।

कवि—पिता नारायण शर्मा, माता अरुन्धती, शाण्डिल्य गौत्र, और गुरु कृष्ण सरस्वती थे। कृष्णकुतूहल नाटक, आनन्दमन्दाकिनी स्तोत्रकाव्य, गोपाल विलास महाकाव्य और कुसुमावच्य लीला छाया नाटक आपके साहित्यिक सर्जन है।

कृष्णकुतूहल के आधार पर कवि मधुसूदन सरस्वती की संशोधित जन्म-कर्मभूमि

कवि की कर्मभूमि वाराणसी थी क्योंकि नाटक की प्राप्ति विषय में वाराणसी के पंचगंगा घाट पर के बिन्दु माधव भगवान् का उल्लेख किया गया है। कवि की जन्मभूमि नाटक के निम्नांकित वर्णनों से संशोधित है।—कवि की राधाकृष्ण की प्रेमलक्षणाभक्ति, श्रीकृष्ण भक्ति में छत्रचामर-वंशी-गीता-धोती-पादुका-आदि के उपयोग, जावाकुसुम तैल-अगुरु-गुलाबजल सुगंधी चूर्ण-इत्यादि स्नान-सामग्री के प्रयोग, चन्दन अगर-कर्पूर-कुङ्कुम-धूपादि पूजनोपकरण।

हरि हरि-दासी अंचल आदि बंगाल के प्रचलित शब्दों के प्रयोग, स्त्रियों के खुले केश रखने की प्रथा, साड़ी पहनने की पद्धति और कन्या के योग्य विवाह करने में माता-पिता की चिन्ता इत्यादि सामाजिक बातें।

इन सब वर्णन से कवि मधुसूदन सरस्वती की जन्मभूमि बंगाल होने की संभावना है।

कृष्णकुतूहल नाटक में मधुसूदन सरस्वती के दार्शनिक सिद्धान्त

श्रीकृष्ण के श्री अंग वर्णन में सृष्टि की त्रिगुणात्मिका प्रकृति की मुक्ताहार रूप में सत्वगुण, गुंजामाला की रजो गुण और नाभि समीपवर्ती रोमावली को तमोगुण रूप में बताया गया है। नाटक के सप्तम अंक में मल्लयुद्ध समय में श्रीकृष्ण के स्वरूप वर्णन में सांख्य, योग, न्याय, वैशेषिक, मीमांसा, जैन बौद्ध दर्शन एवं वेदान्तादि दार्शनिक बातें वर्णित हैं, जो कवि की दार्शनिक विद्वता को सिद्ध करती है।

दार्शनिक मधुसूदन सरस्वती के दर्शन ग्रन्थों में काव्यतत्व

दार्शनिक सभी ग्रन्थों के आरम्भ और समाप्ति में श्रीकृष्ण की प्रार्थना के पद्य विद्यमान है। इन पद्यों में आपकी शब्द और अर्थालंकार की विशिष्टता देखी जाती है। अद्वैतरत्न रक्षणादि ग्रन्थों में "कर्मधारये न संभवन्ति बहुव्रीहिरनादरणीयात्।" द्वारा समास, महिम्न-स्तोत्र टीका में "अत्यन्ततिरस्कृतवाच्यौ ध्वनिरयं लक्षणामूलः" "द्वारा ध्वनि, और भक्ति-रसायन में भक्तिरस निरूपण में "कृष्णरति" स्थायी भाव दिखाने में आचार्य भरत के,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

"विभावानुभावव्यभिचारीसंयोगाद्रसनिष्पत्ति इति" सूत्र द्वारा काव्यतत्त्व देखा जाता है जो दार्शनिक मधुसूदन सरस्वती का कवि रूप प्रकाशित करता है।

विभिन्न मधुसूदन सरस्वती के दार्शनिक सिद्धान्त और काव्यतत्व के आधार पर निष्कर्ष

दर्शनग्रन्थों में मधुसूदन सरस्वती का कौटुम्बिकादि परिचय नहीं है केवल उनके अवतरणिका, उपोद्घातादि में सम्पादक द्वारा परिचय लिखा गया है जो प्रामाणिक मानना योग्य है ?

मधुसूदन सरस्वती का दूसरा नाम "कमलनयन" के "कमल" शब्द के काव्यग्रन्थों में संख्याधिकप्रयोग नाम की विभिन्नता का निराकरण करता है।

मधुसूदन सरस्वती के शिष्य पुरुषोत्तम सरस्वती ने अपने गुरुविषय में "विद्या गुरुम् गुरुमिव सुराणां मधुसूदनम्।" और कृष्णकुतूहल में "सन्यासी मधुसूदन। सुरगुरोर्द्वैतं किं न श्रुत: ? एक साथ समान भाव है जो एकता को साबित करता है।

पं० ईश्वरचन्द्र ने "हरिलीला व्याख्या की अवतरणिका में मधुसूदन सरस्वती के परिचय में" "वैदिकवाद मीमांसा" का प्राप्ति स्थान का निर्देश नहीं किया है और "चैतन्य चक्रवर्ती" ने इस आधार को अस्वीकार करने से कवि परिचय विशेष ग्राह्य है सम्पादकीय नहीं।

मधुसूदन सरस्वती के पूर्वज राममिश्र से बंगाल में कुलपंजिका से मिश्र अवटंक वाले शाण्डिल्य गोत्रीय होते हैं न तो काश्यप गोत्रीय, दूसरी बात मधुसूदन सरस्वती के पिता पुरन्दराचार्य का दूसरा नाम कृष्णकुतूहल नाटक में लिखित नारायण शर्मा होने की सम्भावना है।

इस तरह मेरा मंतव्य है कि दार्शनिक मधुसूदन सरस्वती और कृष्णकुतूहल नाटक रचयिता कवि मधुसूदन सरस्वती में कोई विभिन्नता नहीं हैं। वास्तव में दोनों मधुसूदन सरस्वती एक ही है।

CS-134. कालिदास की कृतियों में हिमालय

हर्ष मेहता, पटियाला

हिमालय के वर्णन का इतिहास में ही नहीं बल्कि संस्कृत साहित्य में अपना भिन्न स्वरूप हैं। कालिदास ने अपनी कृतियों में विशेषत: कुमारसम्भव, मेघदूत, विक्रमोर्वशीय, रघुवंश और अभिज्ञान-शाकुन्तल में हिमालय के विराट् रूप को प्रस्तुत किया है। हिमालय के अन्तर्गत अन्य पर्वत गन्धमादन, मन्दन, मेरु और मैनाक हैं जो घने मेघों से युक्त, हंस की मालाओं से सुशोभित, चन्दन के वृक्षों से सुगन्धित हैं। यहाँ पुन्नाग के पुष्पों से सुशोभित असंख्य भ्रमरों का निवास है। इस प्रकार का वर्णन कालिदास की कृतियों में पग-पग पर परिलक्षित होता है। हिमालय के विराट रूप को लेकर प्रस्तुत पत्र में कालिदास में उभरे उसके सर्वांगपूर्ण रूप का अध्ययन किया गया है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-135. मानव जीवन के कलाकार भर्तृहरि

डॉ० प्रमीला गुप्ता, उज्जैन

मनु के वंशज मानव कहलाते हैं। चौरासी करोड़ योनि पार करने पर अथवा ईश्वर की असीम कृपा होने पर मानव तन प्राप्त होता है। इसके लिये देवता भी तरसते हैं।

मानव शरीर पानी के बुलबुलों के समान नश्वर है। अतः कवि भर्तृहरि ने समय रहते ही इसे सार्थक बना लेने पर बल दिया है।

संसार में अनेक प्रकार के लोग दृष्टिगोचर होते हैं जिन्हें आठ भागों में बाटा जा सकता है।

(अ) बुद्धि के आधार पर वर्गीकरण—

(१) विद्वान्—शास्त्रोपस्कृतशब्दसुन्दरगिरः—विद्वान् तत्त्व को तुरन्त जान लेते हैं अतः नीरक्षीर विवेकी होते हैं। ऐसे लोग सदैव पूज्य होते हैं।

(२) मूर्ख=मूर्खजनसम्पर्कः सुरेन्द्रभवनेष्वपि—विद्वानों के विपरीत मूर्ख होते हैं। इनके साथ तो प्रासादों में भी नहीं रहना चाहिये। ये लोग तो मौन रहे वही उचित है।

(ब) स्वभाव के आधार पर वर्गीकरण—

(१) सज्जन=सन्तः साश्चर्यंचर्या जगति बहुमताः कस्य नाभ्यर्चनीयाः—सज्जन लोगों का कार्य एवं व्यवहार सदा दूसरों के उपकार हेतु ही होता है, इसलिये ये सबके द्वारा वन्दनीय होते हैं।

(२) दुर्जनः परिहर्तव्यो विद्ययाऽलङ्कृतोऽपि सन्—दुर्जन मनुष्य हमेशा दूसरों का अहित कर अपना स्वार्थ सिद्ध करने का प्रयास करते हैं अतः इनको दूर से ही त्याग देना चाहिए, भले ही ये विद्या से अलंकृत ही क्यों न हो।

(३) मानीजन=लोकत्रयं जयति कृत्स्नमिदं स धीरः—मानी जन संकल्पित वस्तु को बिना प्राप्त किये नहीं रहता। उसके पास बुद्धि व परिश्रम दोनों का सुन्दर समन्वय होता है।

इस प्रकार स्वाभिमानी विद्वान् सज्जन उच्चकोटि में गिने जाते हैं। इनको सङ्गति करने से कल्याण होता है।

मानव कल्याण के मार्ग

मानव कल्याण के दो मार्ग हैं—

(१) उद्योग

(२) भाग्य

संसार में यश प्राप्ति उपर्युक्त दो प्रकार से होती है। प्रथम गतजन्म में किये पुण्य कर्मों के परिणाम स्वरूप जो भाग्य में लिखा होता है, द्वितीय प्रयत्न करने पर। अतएव बुद्धिमान् मनुष्य को भली प्रकार विचारपूर्वक कार्य करना चाहिये। कवि की उक्ति कितनी सुन्दर है—

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

नैवाकृतिः फलति नैव कुलं न शीलं विद्यापि नैव न च यत्न कृतापि सेवा।
भाग्यानि पूर्वं तपसा खलु सञ्चितानि काले फलन्ति पुरुषस्य यथैव वृक्षाः॥

वस्तुतः मनुष्य को उद्योगशील होना परम आवश्यक है।

अन्त में संक्षेप में, मनुष्य अच्छे संस्कारों द्वारा सज्जन और विद्वान् बने और स्वाभिमानी होकर उद्योगशील बने।

इस प्रकार कवि भर्तृहरि की नीतियों को यदि मानव आत्मसात् करे तो उसका जीवन इहलोक और परलोक दोनों के लिये कल्याणकारी हो सकता है।

CS-136. "वस्तु वक्रता एवं कालिदास"

नरेन्द्र सिंह ए० भहोड़ा, वल्लभ विद्यानगर

'वक्रोक्तिजीवितम्' काव्यात्मा के रूप में वक्रता को स्वीकारा है। आचार्य कुन्तक ने इस वक्रता को छः मुख्य भेदों में विभक्त किया है। अपने ग्रन्थ के तृतीय उन्मेष में सूक्ष्म रूप से वाक्य-वक्रता का विवेचन करते हुए इसे वस्तु वक्रता भी माना है। वाक्य-वक्रता = अर्थ वक्रता = वस्तु वक्रता यह कुन्तक ने माना है। वस्तु वक्रता के सभी प्रभेदों के उदाहरण के रूप में कालिदास के द्वारा रचित काव्य ग्रन्थों के सुन्दर पद्यों को ही उन्होंने दिया है तथा इन पद्यों में वस्तु वक्रता कहाँ ? कैसे स्थित है ? यह विवेचन कुन्तक ने किया है। निष्कर्षतः अलंकार, रस एवं वस्तु तीनों का वस्तुवक्रता में समावेश करते हुए मौलिक एवं सूक्ष्म विवेचन द्वारा कालिदास को वस्तु वक्रता के पोषक कवि के रूप में कैसे कुन्तक मानते हैं, यह इस शोधपत्र में दर्शाया गया है।

"इतिशम्"

CS-137. उत्तररामचरित में मनोविज्ञान

कु० कृष्णा कुम्भज, इन्दौर

संस्कृत भाषा में नाटकों का अध्ययन अनेक दृष्टिकोणों से विद्वानों ने किया है और समय-समय पर नये तथ्य प्रकट किए हैं। परन्तु मनोवैज्ञानिक सिद्धान्तों को ध्यान में रखते हुए उनका अध्ययन कम ही हुआ है अतः हमारा यह प्रयास है।

भवभूति के उत्तररामचरित में भगवान् श्रीराम के उत्तर अर्थात परवर्ती जीवन के करुण प्रसंग को उपनिबद्ध किया गया है। भवभूति की सर्वोत्कृष्ट नाट्यकृति उत्तररामचरित है रामकथा को जिस मनोहारी ढंग से इस नाटक में प्रस्तुत किया गया है उससे अधिक सुन्दर ढंग की कल्पना भी नहीं की जा सकती है।

मानव जीवन की अनेकानेक स्थितियों का इसमें सजीव चित्रण हुआ है। मनोभावों के उतार-चढाव को व्यक्त किया गया है। नाटकीय तत्त्वों की रक्षा करते हुए, सुख,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

दुःख, स्नेह, करुणा, क्रोध, वीरता आदि मनोभावों का वर्णन करने में भवभूति ने बड़ी निपुणता प्रदर्शित की है।

प्रणय और मनोवेगों का काव्य के माध्यम से और वह भी नाटकीयता के साथ इतना प्रभावशाली वर्णन अन्यत्र दुर्लभ है। उत्तर रामचरित में यद्यपि करुणा ही प्रधान है फिर भी, भय, वीरता, औत्सुक्य इत्यादि का भी इसमें यथास्थान समावेश है। हृदय की सूक्ष्मातिसूक्ष्म भावनाओं तथा उनके कारण उत्पन्न शारीरिक विकारों को भी कवि ने कुशलता के साथ वर्णित किया है। इन सबका मनोविज्ञान से घनिष्ट सम्बन्ध है।

भवभूति के द्वारा वर्णित प्रणय मार्यादित होते हुए भी मानवीय है अति मानवीय नहीं। अनुभूति की सच्चाई उसमें सर्वत्र दृष्टिगत होती है राम की लोकोत्तर मर्यादा की रक्षा करते हुए भी महाकवि ने अपने इस नाटक में उन्हें मानवीय स्तर पर ही चित्रित किया है। भले ही लक्ष्मी और विष्णु के अवतार सीता और राम हैं लेकिन उनमें मानवहृदय हैं। मानवीय भावनाएँ हैं, मानवीय मान्यताएँ हैं और मानव के प्रति ही नहीं जीव-मात्र के लिए अपार सहानुभूति और करुणा हैं।

इस नाटक की एक विशेषता यह है कि नदियों को भी पात्र के रूप में उपस्थित किया गया है और उनके द्वारा लोककल्याण की अनेक कल्पनाएँ प्रस्तुत की है वनदेवी वासंती, तमसा, मुरला, भागीरथी, गोदावरी आदि नदियों को लोक कल्याणी घोषित किया गया है।

पशु-पक्षी लता द्रुम आदि के प्रति स्वजनों जैसा स्नेह है "यत्र द्रुमा अपि मृगा अपि बान्धवो मे"। प्रकृति के कोमल तथा कठोर दोनों ही रूपों का वर्णन उत्तररामचरित में उपलब्ध होता है।

भवभूति प्रेम के महान चितेरे हैं। उन्होंने उत्कृष्ट दाम्पत्य-प्रेम का हृदयग्राही वर्णन किया है। उनका सुस्पष्ट मत है कि प्रिय चाहे प्रेमी के लिए कुछ भी न करें किन्तु प्रेमी के लिए वह एक अमूल्य निधि के समान है प्रिय के सान्निध्य मात्र से प्रेमी का सारा दुःख दूर हो जाता है।

भवभूति के सभी पात्र अपने ढंग के अलग हैं पौराणिक महिमा की रक्षा करते हुए भी सब में मानवीय सद्भावों का पूर्ण विकास हुआ है भारत की महान विभूति स्व० द्विजेन्द्र लाल राय के शब्दों में—"विश्वास की महिमा में, प्रेम की पवित्रता में, भाव की तरंग-क्रीड़ा में, भाषा की गंभीरता में और हृदय के माहात्म्य में उत्तररामचरित श्रेष्ठ नाट्यकृति है।

CS-138. वाल्मीकि रामायण की तुलना में रघुवंश का भौगोलिक वर्णन

कु० आशा साम्बरे, नागपुर

महाकवि कालिदास विरचित "रघुवंश" की कथावस्तु सर्वतन्त्र स्वतन्त्र नहीं है, अपितु श्रेष्ठ पूर्वसूरियों के काव्य आधारभूत है। विशेषतः वाल्मीकि रामायण ही प्रधान्येन उनके

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

सामने होगा। क्योंकि रघुवंश का रामचरित रामायण के रामचरित से विशेष समानता रखता है। परन्तु रघु का प्रचंड वंशविस्तार तथा विविध कथाएँ प्रचलित रामायण में उपलब्ध नहीं होती। अतः यह तर्क करना पड़ता है कि वाल्मीकि रामायण के अतिरिक्त रामचरित्र का तथा रघुवंश का वर्णन करने वाले अन्य रामायण अस्तित्व में होने चाहिये।

कुछ घटनाएँ, व्यक्तिविशेष वर्णन या विशिष्ट मार्मिक विचारों के बारे में मूल रूप से भेद किया जा सकता है। किन्तु भौगोलिक स्थानों के दृष्टिकोण से विचार किया जाय तो कालिदास ने रामायण से स्थलबन्धन का तारतम्य रखा है या नहीं यह देखना उत्सुकतापूर्ण रहेगा। क्योंकि उन स्थानों में परिवर्तन की आवश्यकता नहीं।

कवि ने रघुवंश में जगह-जगह जो भुगोल सम्बन्धी निर्देश किये हैं उनका दो मार्गों में वर्गीकरण होता है।

(१) परम्परागत पौराणिक वर्णन

(२) प्रत्यक्षदृष्ट वर्णन

राजवंश का चरित्र होने के कारण इस काव्य में राजाओं के आक्रमण, यज्ञ सम्बन्धी दिग्विजय यात्रा, इनका बारंबार वर्णन आना स्वाभाविक है। तथापि रामायण की रामकथा से ही सम्बद्ध स्थान जो रघुवंश में वर्णित हैं उनका प्रधानता से एवं विस्तार से विचार किया गया है।

मूल रामायण के वनवास में आनेवाले प्रवास स्थल और रघुवंश की वनवास यात्रा के स्थान इनके वर्णन में भेद दिखायी देता है। वनवास यात्रा में आये कइ स्थानों का परामर्श कवि कालिदास ने श्रीरामचन्द्र जी के विमान प्रवास में ही लिया है। विमान से अन्तरिक्ष में उड़ते हुये, पृथ्वी का दृश्य अत्यन्त रमणीय लगेगा। तथा उन्हीं स्थानों का दुबारा वर्णन वाचकों की जिज्ञासा जागृत नहीं रख सकेगा; यह बात निसर्ग कवि कालिदास ने ठान ली। इसलिए प्रारम्भ में उन्होंने स्थल वर्णन में अत्यन्त संक्षेप किया है। प्रयाग के भरद्वाज आश्रम का अनुल्लेख इस दृष्टि से महत्त्वपूर्ण है।

रघुवंश में कवि ने किन भौगोलिक स्थानों का वर्णन किया है? तथा उन वर्णनों में स्थान भेद का दोष प्राप्त होता है क्या? इन बातों का विचार प्रस्तुत शोधपत्र में किया है।

उसी प्रकार तमसा और वाल्मीकि आश्रम की स्थाननिश्चिती तथा चित्रकूट और दण्डकारण्य के पूर्वापरत्व के बारे में भी चर्चा की गयी है।

तथा "कालिदास का भौगोलिक ज्ञान काल्पनिक था" इस मत पर विचार प्रदर्शन तथा सोदाहरण खण्डन करने का प्रयास प्रस्तुत निबन्ध में किया गया है।

CS-139. लटकमेलक प्रहसन एक अध्ययन

अंजना एम० रामी, वल्लभ विद्यानगर

बारहवीं सदी के कवि शंकर रचित "लटकमेलक प्रहसन" मेरे अध्ययन का विषय है। जिसमें शाक्त, बौद्ध एवं जैन धर्म का उपहास और इसके द्वारा समाज जीवन को प्रकट

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

करने का लेखक का प्रयास सराहनीय है। हास्य के विविध रूपों को कवि ने कैसे चित्रित किया है और इनके द्वारा समाज की निर्बलताओं पर ध्यान केन्द्रित कराने की कवि सूझ को प्रदर्शित करने का प्रयत्न इस शोध-पत्र में किया गया है।

CS—140. बाणभट्ट की रचनाओं में कालिदास के प्रभाव का मूल्याङ्कन

डा० गंगाधर भट्ट, जयपुर

कालिदास के परवर्ती कवियों में दो ही ऐसे प्रसिद्ध कवि हुए हैं, जिन्होंने अपनी प्रखर प्रतिभा के उन्मेष के साथ ही साथ महाकवि कालिदास के अनुसरण में अपनी विलक्षण प्रज्ञा का परिचय दिया है। कालिदास और भवभूति के तुलनात्मक अध्ययन की ओर तो विद्वानों का ध्यान गया है किन्तु महाकवि बाणभट्ट के इस प्रकार के अध्ययन की ओर अभी तक काई विशेष प्रयास नहीं हुआ है।

प्रत्यक्ष घटनाओं की सीमाओं में आबद्ध होने से 'हर्षचरितम्' में बाण की प्रौढ़ि एवं प्रतिभा का विशेष चमत्कार दृष्टिगोचर नहीं होता। कादम्बरी ही उनकी प्रखर प्रज्ञा की निकषस्थली है।

कादम्बरी के मङ्गलाचरण के प्रथम श्लोक में तथा रघुवंश के दशम सर्ग में वर्णित राम जन्म से पूर्व देवताओं के द्वारा किये गये विष्णु के स्तवन में पर्याप्त साम्य प्रतीत होता हैं। कालिदास द्वारा की गयी विष्णु की स्तुति का ही कादम्बरी में विशदीकरण हुआ है। कालिदास ने विष्णु की सृष्टि, स्थिति एवं संहारकारिता का ही वर्णन किया है वहीं बाणभट्ट ने इनके साथ ही गुण रूप कारणता का भी समावेश कर उसमें विशिष्ट चमत्कार उत्पन्न कर दिया है।

गुणाढ्य की बृहत्कथा के अनुपलब्ध होने से उसी के आधार पर रचे गये कथासरित्सागर में वर्णित मकरन्दिकोपाख्यान को कादम्बरी कथा का स्रोत माना गया है। कादम्बरी में मूलकथा से जो परिवर्तन किये गये हैं उनमें कालिदास की अमर भारती ही प्रेरणा के रूप में दृष्टिगोचर होती है। कथासरित्सागर में उल्लिखित काञ्चनपुरी कादम्बरी की विदिशा रूप में परिणत हो गयी। हिमालय की तलहटी में उगा हुआ रोहिण वृक्ष कादम्बरी का शाल्मली तरु बन गया। कथावस्तु के चित्रण में यद्यपि कवि का स्वातन्त्र्य अक्षुण्ण है तथापि इन परिवर्तनों की पृष्ठभूमि में कालिदास की ही प्रभाव परिधि दृष्टिगत होती प्रतीत होती है। कथामुख के वर्णन में 'विदिशाभिधाना नगरी राजधानी आसीत्' को देखकर मेघदूत का यह पद्य सहसा स्मृति पथ में अवतरित हो जाता है—

"तेषां दिक्षु प्रथित विदिशालक्षणां राजधानीम्"

चण्डाल कन्या के वर्णन प्रसङ्ग में 'यक्षाधिप लक्ष्मीमिव अलकोद्भासिनीम्' कह कर बाण ने श्लेष सम्वलित शब्दों में यक्षाधिप नगरी अलका की ओर स्पष्ट संकेत किया है। जाबाल्याश्रम वर्णन में सन्ध्या के आगमन को चित्राङ्कित करते हुए बाणभट्ट ने रघुवंश के

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

नन्दिनी वर्णन का प्रतिबिम्ब-सा प्रस्तुत किया है। उनके "क्वापि विहृत्य दिवसावसाने लोहित तारका तपोवनधेनुरिव कपिला परिवर्तमाना सन्ध्या तपोधनैरदृश्यत:" वर्णन में सन्ध्या समय वन से लौटती हुई कामधेनु की पुत्री नन्दिनी की प्रतिच्छाया स्पष्ट रूप से परिलक्षित होती है।

कुमारसम्भव में वर्णित अनेक वर्ण्य-विषयों का कादम्बरी में प्रतिबिम्ब-सा दृष्टिगोचर होता है। कादम्बरी में उल्लिखित चन्द्रापीड पद भगवान् शंकर का ही बोधक शिव का पर्यायवाची शब्द है। कुमारसम्भव में शिव की कामना से तपश्चर्या करती हुई गौरी (पार्वती) की प्रतिच्छवि महाश्वेता के तपोवर्णन में समुन्मिषित हो रही है।

महाकवि बाणभट्ट नवनवोन्मेषशालिनी प्रतिभा के प्रकर्ष में अद्वितीय है किन्तु उनकी रचनाओं में महाकवि कालिदास की कृतियों का अनुहरण हुआ है। यह निर्विवाद है कि बाण की रचनाओं में प्रेरणा के स्रोत के रूप में कालिदास की काव्य स्रोतस्विनी अक्षुण्ण रूप से विद्यमान है।

CS—141. महाकवि कालिदास की रचनाओं में चित्रित नारी के विविध रूप

डॉ० श्रीमती राजेश्वरी भट्ट, जयपुर

महाकवि कालिदास की रचनाओं में तत्कालीन समाज विषद रूप से चित्रित हुआ है। उन्होंने प्रसङ्गानुकूल यथास्थान नारी के विषय में अपने विचार प्रगट किये हैं। आज के समान उस युग में कन्या जन्म चिन्ता एवं खेद का विषय नहीं था। पुत्र जन्म के समान ही कन्या जन्म पर आनन्दोल्लास मनाया जाता था। कन्या के जन्म से परिवार मे श्री और सौभाग्य की अभिवृद्धि होती थी। पुत्र सन्तति के होते हुए भी हिमालय ने पार्वती के जन्म से स्वयं को पावन माना।

नारी समाज में शिक्षा का पर्याप्त प्रसार था। शिष्ट समुदाय की स्त्रियाँ ललित कलाओं में प्रवीण थी। परिव्राजिका पण्डित कौशिकी, कण्व की बहिन गौतमी आदि का पाण्डित्य संशयातीत है। मालविका, शकुन्तला, अनसूया, प्रियम्वदा आदि का वैदुष्य प्रथित है। सखियों के अनुरोध पर शकुन्तला ने दुष्यन्त को पद्यमय प्रेमपत्र लिखा था। स्त्रियों की संगीत शिक्षा के लिए चलाये गये संगीत विद्यालय में आचार्य गणदास से महारानी धारिणी ने मालविका को गीत-वाद्य आदि की शिक्षा दिलायी थी। दो आचार्यों हरदत्त एवं गणदास के संगीत विषयक शास्त्रार्थ में परिव्राजिका पण्डित कौशिकी ने निर्णायिका का सम्माननीय कार्य सम्पन्न किया था।

इन्दुमती की मृत्यु होने पर विलाप करते हुए महाराज अज ने इन्दुमती के लिए "प्रिय शिष्या ललिते कलाविधौ" कहकर उसके ललित कला प्रावीण्य की ओर स्पष्ट संकेत किया है। मेघदूत में विरही यक्ष ने मेघ को प्रिया की पहचान देते हुए कहा कि वह मन्नाmाङ्कित पद रचना कर तन्मयता से गान मग्न होगी। हिमालय की पुत्री पार्वती के अध्ययन करते समय पूर्व जन्म में अभ्यास की हुई समस्त विद्या स्वयं उपस्थित हो गयी थी जैसे शरदा-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

गमन पर हंस पंक्तियाँ स्वतः गङ्गा में आ जाती हैं। वर्तमान के समान कन्याओं के विवाह की कोई समस्या नहीं थी। विवाह के लिए योग्य वर स्वयं आकर कन्या की याचना करते थे। पार्वती को प्राप्त करने के लिए शङ्कर ने सप्तर्षियों को हिमालय के पास भेजकर स्वयं पार्वती की याचना की थी। वर के चयन में कन्याओं को पूर्ण स्वातन्त्र्य था, तथापि विवाह माता-पिता की अनुमति से ही होता था। शिव को पाने के लिए तपश्चर्या करके भी 'दाता मे भूभृतां नाथः प्रमाणीक्रियतामिति' कहकर पार्वती शंकर को हिमालय से याचना करने का आग्रह करती है।

पत्नी की अनुमति के बिना कोई भी कार्य सम्पन्न नहीं होता था विशेषतः विवाह आदि कार्यों में पुरन्ध्रियों की ही प्रमुखता रहा करती थी। अपने विवाह के सन्दर्भ में भगवान् शिव ने ऋषियों से ऋषि पत्नी अरुन्धती को अधिक महत्त्व दिया। हिमालयराज ने भी पार्वती के विवाह के प्रस्ताव को मैना की अनुमति के बिना स्वीकृत नहीं किया।

नारी के कर्तव्य रूप में कालिदास ने पति परायणता का यथास्थान निर्देश किया है। पति गृह जाते समय कण्व द्वारा शकुन्तला को दिया गया सन्देश भारतीय संस्कृति का अमर सन्देश है। पार्वती के विवाह के अवसर पर अग्नि के समक्ष पुरोहित द्वारा पार्वती को दिया गया उपदेश इसी भाव का सूचक है।

कालिदास ने नारी समाज को पूर्ण सम्मान की दृष्टि से देखा है। नारियाँ गीत, नृत्य, वाद्य, चित्रकलाओं में ही नहीं अपितु काव्य रचना आदि में भी परम प्रवीण होती थी। धर्म, कर्म में नारियाँ पुरुषों की सहधर्मिणी एवं गृह व्यापारों में उनकी सहायिका होती थी। गृहिणियों को सचिव, मित्र कहकर समाज में उनके गौरवपूर्ण स्थान एवं सम्माननीय स्थिति को ही द्योतित किया है।

CS-142. 'मालविकाग्निमित्र में नाट्यशास्त्रीय उपादान'

डा० सुरेन्द्रनाथ दीक्षित, मुजफ्फरपुर

'मालविकाग्निमित्र' शीर्षक नाट्यकृति नाट्यशास्त्र के सन्दर्भ में महत्त्वपूर्ण सूचनाओं से ओतप्रोत है। इस कृति की विलक्षणता यह है कि नाट्यकथा के विकास के साथ-साथ नाट्यशास्त्र के महत्त्वपूर्ण उपादानों का न केवल उल्लेख ही किया गया है, अपितु नाट्य, नृत्य, संगीत और अभिनय कला का शास्त्रीय और प्रायोगिक रूपों का बड़ी ही रोचक शैली में विवेचन किया गया है।

मुख्य नाट्यकथा के अन्तराल में हरदत्त और गणदास जैसे आचार्य मालविका के माध्यम से दुरुप्रयोज्य छलिक नृत्य का प्रयोग किया गया है। नाट्यकार ने बड़ी निपुणता से आरम्भ के दो अंकों में संगीत शाला (प्रेक्षागृह), यवनिका, नाट्य की नानारसमयता, उसका चाक्षुप क्रतुरूप, शिव-पार्वती की नाट्यकला के उद्भव और विकास में भूमिका, नाट्य प्रयोग की सफलता और सम्पन्नता के लिए पात्र की उपयुक्तता, नाट्य प्रयाग के सन्दर्भ में

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

नाट्याचार्यों की परस्पर प्रतिद्वन्द्विता, नाट्य प्रयोग की उत्तमता के निर्धारण के लिए प्राश्निकों का उपयोग, प्राश्निक के पद पर यतिवेशधारिणी कौशिकी की उपयोगिता, नाट्यशास्त्र की प्रयोग प्रधानता, नृत्य में अंगसौष्ठव का प्रदर्शन, छलिक नृत्य में नृत्यकला के सौन्दर्य और उत्कर्ष के लिए नेपथ्यज विधियों का निषेध, नाट्य प्रयोग में चित्ररचना का नैपुण्य, पादन्यास द्वारा नाट्य में गति का संचार जैसे महत्त्वपूर्ण नाट्यशास्त्रीय उपादानों का उल्लेख अत्यन्त महत्त्व का है।

इतने महत्त्वपूर्ण नाट्य उपादानों का नाट्य के वस्तु विन्यास में कलात्मक नियोजन से वस्तु, पात्र और रस इस 'त्रिक' को गति मिली है, वहाँ दो महत्त्वपूर्ण प्रश्न उभरते हैं, (१) क्या कालिदास के रचनाकाल में नाट्यशास्त्र का इतना अमिट प्रभाव था, जिसका अवान्तर रूप से इस नाट्यकृति में उल्लेख करना अनिवार्य हो गया। (२) कालिदास के काल में हमारा भारतीय समाज नाट्यकला के क्षेत्र में इतना उन्नत हो चुका था कि नाट्य कथा में नाट्यशास्त्र के महत्त्वपूर्ण अंगों का इस रूप में शास्त्रीय एवं प्रायोगिक व्याख्यान अत्यन्त रोचक शैली में प्रस्तुत किया गया है।

समाहार के रूप में मन्तव्य प्रस्तुत किया जा सकता है यह कालिदास की विशिष्ट प्रतिभा की देन है कि इस नाट्यकृति में नाट्यशास्त्र के महत्त्वपूर्ण उपादान, रंगमंच, अभिनय विद्या, संगीत और चित्र रचना तक का प्रयोग प्रस्तुत कर नाट्य की सर्वकलात्मकता का प्रतिपादन किया है।

CS-143. नायकहीन संस्कृतरूपक

इन्दर कौर

शास्त्रीय परम्परा के अनुसार संस्कृतरूपक में नायक की अवस्थिति अनिवार्य है।

प्रस्तुत निबन्ध में संस्कृत के कतिपय रूपक प्रकारों में इस शास्त्रीय परम्परा के अतिक्रमण का विवेचन किया गया है तथा इसका प्रतिपादन किया गया है कि सिद्धान्ततः नायकहीन रूपक को भी (या रूपक में नायकहीनता को भी) स्वीकृति मिलनी चाहिये।

इस सन्दर्भ में 'ईहामृग', 'व्यायोग', 'समवकार', 'डिम', 'अंक' इन पाँच रूपक भेदों में नायकत्व का विश्लेषण करते हुए इन्हें नायकहीन रूपकों की श्रेणी में रखने का प्रस्ताव किया गया है।

निबन्ध तीन खण्डों में विभाजित है। प्रथम के अन्तर्गत नायकत्व पर शास्त्रीय दृष्टि से विचार किया गया है। द्वितीय खण्ड में 'ईहामृग', 'व्यायोग', समवकार', 'डिम' तथा 'अंक' नामक कतिपय रूपक भेदों में नायकपरक सिद्धान्त-प्रयोग का विवेचन है। तृतीय खण्ड उपसंहृति है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-144. नाट्य संरचना के मुख्य अङ्ग और उनमें प्रतिनायक सम्बन्धी संकेत

डा० अभयमित्र, इलाहाबाद

पाश्चात्य नाट्य साहित्य में नायक विरोध का जो रूप देखने को मिलता है वह संस्कृत के नाट्य शास्त्रियों और नाटककारों को प्रिय नहीं था। इसी कारण नायक प्रतिनायक के शास्त्रीय और प्रायोगिक दोनों ही पक्षों को देखकर कहा जा सकता है कि उसकी पर्याप्त उपेक्षा किन्तु यह उपेक्षा उसके समूल नाश का कारण नहीं बनी उसके सशक्त रूप को खण्डित करती रही, मुद्राराक्षस, वेणीसंहार और मृच्छकटिक में प्रतिनायक-शकार का जो रूप है वह इस तथ्य को प्रमाणित करने के लिये पर्याप्त है कि यदि ऐसा ही प्रयास यदि अन्य नाटककारों ने किया होता तो हमारा साहित्य और भी उपादेय होता।

जैसा कि हम देखते हैं नाट्यशास्त्रियों ने प्रतिनायक के भेदों प्रभेदों पर अधिक ध्यान नहीं दिया है, फिर भी नायक विरोध को बड़ी सक्षमता से उन्होंने उठाया है नाट्य संरचना के मुख्य अंगों—अर्थ प्रकृति, अवस्थाओं तथा सन्धि सध्यङ्गों का व्यापक तथा व्यावहारिक अध्ययन करने पर यह कहना कठिन नहीं है कि उनके माध्यम से नाट्यशास्त्रियों ने नायक के मार्ग में बाधक तत्त्वों की योजना का विधान किया है। इन संकेतों को जिन नाटककारों ने सही दिशा दी है उन्होंने नायक विरोध की भावना को अन्तर्द्वन्द्व और बहिर्द्वन्द्व दोनों ही रूपों में अभिव्यक्त करने में सफलता प्राप्त की है। इसी कारण आचार्य इस पक्ष पर साहित्यकारों की जो विधान देते हैं वह आदर्श हैं :

वंशवीर्य श्रुतादीनि वर्णयित्वा रिपोरपि।
तज्जयान्नायकोत्कर्षवर्णनं च धिनोति नः॥

—काव्यादर्श १–२२

CS-145. श्री पुरुषोत्तम पण्डित रचित शिवकाव्यम् तथा उसमें प्राप्त मराठा साम्राज्य का इतिहास (१६२७–१८१८ ई०)

डा० लक्ष्मण नारायण शुक्ल, इन्दौर

अनुदार दृष्टिकोण हेतुवादी प्रवृत्ति और स्वार्थ-सिद्धिनीति के कारण साङ्गोपाङ्ग श्रुति-स्मृतियों, प्रवरावरादियुक्त गोत्रावलियों प्रातिशाख्य-आरण्यक उपनिषदादि को कण्ठस्थ करे हुए वैदिक साधकों के रूप में विद्यमान जीवित विश्वकोशों, संस्कृत तथा प्रादेशिक भाषाओं में लिखित, देश के विभिन्न अंचलों, मठ, मन्दिर, राजप्रासादों में वेष्टनों में आबद्ध, षोडशोपचार के चन्दन की परतों से जीर्णशीर्ण हस्तलिखित असंख्य पोथियों, राजवंशावलियों, प्रशस्तियों, अभिलेखों, सिक्कं, स्मारकों और ध्वंसावशेषों के रूप में प्रस्तुत प्रभूत, प्रामाणिक सामग्री को तिरस्कृत, विस्मृत, उपेक्षित अथवा विकृत कर देश-विदेश के विद्वानों द्वारा भारत का जो

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

स्वरूप चिरकाल से प्रस्तुत किया जाता रहा है, उससे यह जनप्रवाद और भ्रान्त धारणा रूढ़ सी हो गई है कि विश्व के आदि गुरु भारत का क्रमबद्ध कोई इतिहास नहीं हैं।

किन्तु, राजतरङ्गिणी, पृथ्वीराजविजय, विक्रमांकदेवचरित, हर्षचरित, शिवभारतम्, हम्मीरमहाकाव्यम् आदि साहित्यिक कृतियों के सम्यक् अवगाहन से उक्त भ्रान्तिमूलक धारणा की असत्यता तो सिद्ध हो ही गई और भारत का एक प्रांजल प्रामाणिक तथा विस्तृत इतिहास विश्व के सम्मुख प्रकाश में आ रहा है। इसी ऐतिहासिक महाकाव्य परम्परा में श्री पुरुषोत्तम पण्डित रचित 'शिवकाव्यम्' एक महत्त्वपूर्ण कृति है। अहमदनगर जिले तथा चांभारगोंद ताल्लुके के पेडगांव के निवासी श्री पुरुषोत्तम पण्डित बन्देष्टि का जन्म शके १६८८ अर्थात् सन् १७६६ में हुआ था। माध्यन्दिनीयशाखाध्यायी वत्सगोत्रोत्पन्न श्री काशीनाथ इनके पिता थे और माता का नाम त्रिवेणी था।

श्री बाजीराव द्वितीय के प्रधान श्री सदाशिवमाणकेश्वर के अनुरोध पर बहुशास्त्रविद् श्री पुरुषोत्तम पंडित ने शके १६४३ सन् १८२१ में शिवकाव्यम् की रचना की तथा सन् १८२६ में दौलतरावशिन्दे की राजधानी लश्कर ग्वालियर में इस महाकाव्य पर स्वयं एक टीका भी लिखी है। श्री पुरुषोत्तम पंडित ने उक्त ग्रन्थ गंगालहरी, सीताश्री, गंगातरंग काव्य, श्रीवाल्मीकिकृत गंगाष्टक पर टीका संस्कृत में अनेक देवों की आरतियाँ तथा कुवलयानन्द पर गद्यात्मक मराठी टीका ग्रन्थों की रचना की है।

कवि ने शिवकाव्य नामक कृति में काव्य के माध्यम से सन् १६२७ से १८१८ ई० तक महाराष्ट्र प्रदेश और समस्त भारत में प्रसृत मराठा साम्राज्य के उत्कर्ष, महत्त्व और पतन का प्रामाणिक इतिहास सरस, सुबोध तथा ललित रूप में प्रस्तुत किया है। सर्ग के स्थान पर २० चमत्कारों में आबद्ध 'शिवकाव्य' महाकाव्य के समस्त तत्त्वों से पूर्ण हैं। इतिहास प्रसिद्ध बहुनायक चरित वाले कथानक के शिवकाव्य की भाषा अत्यन्त सजीव, स्वाभाविक, सशक्त, स्पष्ट तथा सरल है। भाषा में लोच है अनेक लोकोक्तियाँ, सूक्तियों के साथ बहुत से विदेशी शब्दों का संस्कृतीकरण कर कवि ने भावविशेष; अवस्थाविशेष का सजीव क्रमबद्ध रूप में प्रभावोत्पादक वर्णन किया है। ओजः प्रसाद माधुर्यादि त्रिविध गुणों, वैदर्भी रीति, यत्रतत्र गौड़ी रीति में विविध छन्दों तथा अलंकारों में ग्रथित कथावस्तु न तो क्लिष्ट कल्पना में उलझी है और न कथावस्तु को अवरुद्ध कर काव्य सौन्दर्य के आनन्दानुभूति में बाधिका बनी हैं। काव्य का प्रमुख रस वीर है बीभत्स-शृङ्गार तथा रौद्रादि रस गौणरूप में अवभासित होते हैं। देव, नृप, मुनिविषयक विविध भाव एवं प्रकृति के दृश्यों में निरीक्षण की नवीनता सहृदय की सरसता, कल्पना की कमनीयता व्याप्त है। अप्रतिम उत्साह, शौर्य एवं साहस, अनवरत परिश्रम के साथ विदेशी आक्रमणों और आततायितापूर्ण अमानुषिक अत्याचारों के प्रतिरोध में राष्ट्र की स्वतंत्रता के लिए निछावर होने तथा वीरोचित आदर्शों के लिये संघर्ष करते हुए मृत्यु को कुल धर्म मानने वाले वीर-वीरांगनाओं का काव्य के व्याज से इतिहास प्रस्तुत कर 'कवयः क्रान्तिदृष्टारः' के यथार्थ रूप में स्वयं कवि ने संस्कृत साहित्य में विशिष्ट स्थान प्राप्त कर लिया है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

CS-146. कालञ्जर के विस्मृत रूपकार वत्सराज का तिथि-निर्धारण

प्रो० रामजियावन पाण्डेय, फैजाबाद

प्रस्तुत शोधपत्र में लेखक ने कालञ्जराधिपति परमर्द्दिदेव और त्रैलोक्यवर्मदेव के अमात्य और कवि रूपककार वत्सराज के तिथि-निर्धारण का प्रयास किया है। लेखक ने अनेक ऐतिहासिक तथ्यों का अनुसन्धान एवं उपयोग करते हुए प्रथम बार ऐतिहासिक स्रोतों के आधार पर वत्सराज की तिथि निर्धारित करने का उपक्रम किया है। आशा ही नहीं विश्वास है कि विद्वत्समाज इस प्रयास को अपनी मान्यता एवं आशीर्वाद देते हुए लेखक का उत्साह वर्धन करेगा। नाटक प्रकरण जैसा प्रचलित एवं बहु कवि प्रिय विधाओं को छोड़कर डिम ईहामृग जैसी अप्रचलित रूपक-विधाओं के प्रणेता वत्सराज अत्यन्त अनधीत, अज्ञात किंवा अन्धकारावच्छिन्न और विस्मृत हैं। अब इनकी निम्नाङ्कित रचनाएँ गायकवाड ओरियाटल सिरीज के अन्तर्गत प्रकाशित हो चुकी हैं—

(१) किरातार्जुनीय-व्यायोग
(२) कर्पूरचरित-भाण
(३) समुद्रमथन-समवकार
(४) त्रिपुरदाह-डिम
(५) रुक्मिणीहरण-ईहामृग
और (६) हास्यचूडामणि-प्रहसन

ऐसी प्रकृष्ट और अपने ढंग की अनूठी रूपक विधाओं के प्रणेता वत्सराज का विस्मरण विद्वत्समाज के लिए आश्चर्य एवं खेद का विषय है। अतः लेखक द्वारा वत्सराज के काल-निर्धारण को अपना प्रतिपाद्य स्वीकार करना इस दिशा में सत्प्रयास है।

CS-147. रसों तथा भावों की स्वशब्दवाच्यता

कु० पुष्पा सचदेव, कुरुक्षेत्र

वाङ्मय का अनुशीलन करने से ज्ञात होता है कि रसों तथा भावों की स्वशब्द-वाच्यता का सर्वप्रथम निरूपण उद्भट ने ही किया है। इनके पूर्ववर्ती आचार्यों यथा—भरत, भामह एवं दण्डी के ग्रन्थों में इसका सन्दर्भ दृष्टिगोचर नहीं होता। रसवत्, अलंकार के प्रसंग में उद्भट ने "स्वशब्दवाच्यता" का निरूपण इस प्रकार से किया है—

रसवद्दर्शितस्पष्ट-शृङ्गारादिरसादयम्।
स्वशब्दस्थायिसंचारिविभावाभिनयास्पदम्॥
उद्भट, काव्यालङ्कार-सार-संग्रह एवं लघुवृत्ति, ४.४४ पृ० ३५४

रसों तथा भावों की स्वशब्दवाच्यता का विभिन्न आचार्यों ने पृथक्-पृथक् रूप से विवेचन किया है। कुछ आचार्यों ने रस की स्वशब्दवाच्यता का खण्डन किया है यथा—कुन्तक

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

आदि कुछ आचार्यों ने इसका दोष रूप में विवेचन किया है यथा—मम्मट, हेमचन्द्र विश्वनाथ एवं पण्डितराज जगन्नाथ आदि। मम्मट आदि के मत का नाट्यदर्पणकार रामचन्द्र-गुणचन्द्र ने खण्डन किया है।

तथ्य यह प्रतीत होता है कि ध्वनि की उद्भावना के पश्चात् रस को स्पष्टतः व्यंग्य माना जाने लगा। ध्वनिकार ने बतलाया है कि रसादि रूप अर्थ साक्षात् शब्द के व्यापार का विषय नहीं—

> रसादिलक्षणः प्रभेदो वाच्यसामर्थ्याक्षिप्तः प्रकाशते,
> न तु साक्षाच्छब्दव्यापार विषय इति॥
>
> आनन्दवर्धन, ध्वन्यालोक, कारि० वृ० १.४, पृ० ८१

यद्यपि ध्वनिकार ने रसादि की स्वशब्दवाच्यता को दोष रूप में नहीं कहा और न ही अभिनवगुप्त ने इसकी व्याख्या की तथापि परवर्ती आचार्यों ने इसका दोष रूप में निरूपण करना आरम्भ कर दिया। फिर जिन्होंने ध्वनिकार के वचन को प्रमाण नहीं माना उन्होंने रसादि की स्वशब्दवाच्यता को भी स्वीकार किया है।

CS-148. कवि-कर्णपूर प्रतिपादित काव्य का लक्षण एवं प्रयोजन

शमारानी मेहता, कुरुक्षेत्र

१६वीं शताब्दी के गौड़ीय-वैष्णव सम्प्रदाय के प्रख्यात भक्त कर्णपूर अलंकार-शास्त्रीय ग्रन्थ की रचना करते समय भी भक्ति-भावना से पूर्ण थे। अतः कर्णपूर ने काव्य का प्रयोजन सामान्य रूप से आनन्द-प्राप्ति न मानकर काव्य-रचना के समय श्रीकृष्ण के गुण-लावण्य केलि में चित्र को निमज्जित करने से प्रगाढ़ आनन्द में तन्मयता को ही काव्य का परम लाभ स्वीकार किया है। कवि के साथ आस्वादन का भी यही प्रयोजन माना गया है—

> यशः प्रभृत्येव फलं नास्य केवलमिष्यते।
> निर्माणकाले श्रीकृष्णगुणलावण्यकेलिषु॥
> चित्तस्याभिनिवेशेन सान्द्रानन्दलयस्तु यः।
> स एव परमो लाभः स्वादकानां तथैव सः॥

(कर्ण० अलं० कौ० १८, ९) कवि कर्णपूर द्वारा स्वीकार किया गया कविवाङ्-निर्मितिः काव्यम्, (अलं० कौ० १, २) यह काव्यलक्षण भी विशेष महत्त्व रखता है, क्योंकि उन्होंने निर्मिति से अर्थ लिया है असाधारणचमत्कारकारिणी रचना। असाधारण चमत्कार-कारिणी रचना हि निर्मित्तिः। (अलं० कौ०, पृ० २, ३)।

इस प्रकार के चमत्कार का काव्य में समावेश करना कर्णपूर की काव्यशास्त्र में मौलिक देन है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

4. ISLAMIC STUDIES SECTION

IS-1 SHAIKH MUBARAK—A CRITICAL STUDY OF HIS RELIGIOUS VIEWS

MD. YOUSOUF KOKAN

Shaikh Mubarak, the father of Fiaizi and Abul Fiazl—was an intelligent scholar. He had his own religious views which greatly influenced the character and conduct of the emperor Akbar. His views have been bitterly criticised and condemned by his Contemporaines. A plausible explanation has been given to his views in this article

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

5 ARABIC AND PERSIAN SECTION

AP-1 ARABO-PERSIAN VOCABULARY IN CHHATISGARHI DIALECT

DR. SYED HAMID HUSAIN, BHOPAL

Chhatisgarhi dialect which is spoken in the eastern and the south-eastern districts of Madhya Pradesh has sufficient number of words of Arabo—Persian origin. The study of these words is particularly interesting because Chhatisgarh has been one of the regions in Central India which had been far removed from the big centres of the Muslim rule and was mostly inhabited by the tribals.

The words of the Arabo-Persian origin mostly belong to four categories : administrative or semi-official terms, words denoting a life of luxury and prosperity, the words expressive of the grandeur and glory of the courtly life and the words for finer feelings and deeper sensibilities. Some of the words have retained their original form and meaning. But most of them have been subjected to phonetic, morphological and semantic, changes.

The study is expected to bring to light the extent of the Arabo-Persian influence even on such far removed and culturally self-contained areas as Chhatisgarh and will explore the deep roots that the Arabo-Persian culture has taken in the Indian soil.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

6. PALI AND BUDDHISM SECTION

PB-1 THE MCHOD-PHREN BSDUS-PA CINTAMANI OF MI-FAM

DR. S. K. PATHAK, SANTINIKETAN

The Mchod-phren bsdus-pa Cintamani is ascribed to Mi-fam, an erudite Tantric Teacher of Tibet. The present text depicts the order of worshipping (pujakrama) according to Kriya-Tantra (bya-rgyud). The order is required for invoking the deity so that a practitioner may achieve the goal.

Cintamani refers to deities like Avalokiteswara with hi Tara and lineage of Buddhas (kula) of the Tantra. As and when a devoted practitioner goes through the order of worship stated in the text, the deity is visualised and blessings shower upon. The Tibetan text with its English translation is appended to the paper.

PB-2 A STUDY ON THE CHABBAGIYA—BHIKKHU

DR. SADHAN CHANDRA SARKAR, CALCUTTA

The Chabbagiya monks were well-known throughout the Buddhist literature Specially the Vinaya literature is replete with the various activities of this class monks who were responsible for the promulgation and moulding of the Vinaya-laws in the early Buddhist Saṁgha. Practically they had indirectly contributed to the scientific development of some Vinayic strictures. Generally these bhikkhus are delineated as the evil spirit in the Buddhist Saṁgha, but their importance cannot be belittled for they had greatly served in rectifying the flaws in the Vinaya-rules which could not be detected at the first stage. From this aspect they cannot be designed as evil spirit in the Saṁgha but on the contrary their activities had helped to bring solidarity amongst the honest monks of order. Indirectly the Chabbagiya-bhikkhus worked as as strainers in the Buddhist Saṁgha because of their vile—activities it was possible to shake off the defects in the administration of the Buddhist Saṁgha. This treatise also surmises that the conception of the Chabbaggiyas might have been influenced by the 'Ṣaḍripu' ideals of the Hindus. It is peculiar that their activities start with the defeat of Māra,, the evil one, by Buddha at his Enlightenment (Saṁbodhi). Māra being defeated could only spread his design through this Chabbagiya-class. With the defeat of Māra his activi-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ties were sealed, therefore in the Buddhist literature Chabbaggiyas had to play the role of Māra. The conclusion is, therefore, the Class of Chabbagiya is but the reflection of Māra who after his defeat cannot come back to contest Buddha directly for the second time. In the Classical Skt. literature we observe the glorification of the opponent is necessary for the revelation of the main character of Mahākāya; likewise in the Buddhist literature the glorification of Māra and Chabbaggiya-bhikkus were, perhaps, necessary to establish the Buddha, Dhamma & Samgha. Therefore it is assumed that the introduction of the Chabbaggiya-bhikkhus was indispensible for the development of Buddhism itself. However, it cannot be denied that their activities had accelerated the seed of dissension in the Buddhist Saṁgha at a later period. This essay also attempts to trace the historicity of the Chabbaggiya monks who are also mentioned in the Mahāsthān Inscription.

PB-3 ETHICAL PHILOSOHPY IN THE DHAMMAPADA

AJIT KUMAR SEN, CALCUTTA

The paper begins with a short outline of the noble Truths and Eightfold Path formulated by the Buddha, as an introduction to a study of the Dhammapada. The scheme of the collection of Gāthās is briefly indicated. The doctrine of 'karma' in consonance with the Buddhist theory of flux, actions leaving impressions on the mind, good and evil, giving rise to endless circles of births and deaths are explained. The wheel of life, always changing, can be harnessed to the path of Dhamma and ultimately to the goal of Nibbāna and how the twin of mind-states and religiosity can be put in order by improving and controlling the mind is discussed. The importance of the human mind in relation to philosophy and religion as conceived in Buddhism is stressed. Virtues of temperance, self-control and right conduct are extolled and the need to widen the faculty of discrimination is emphasised. Buddhist outlook on temporal and other-worldly life is outlined and true wisdom apart from knowledge is held to be the desideratum. Comparison with Hindu and Christian scriptures is occasionally instituted.

Appamāda as freedom from error, a cardinal tenet of Buddhsim, 'Sammā Ditthi', nature of mind and its discipline, dynamic approach of Buddhist psychology and merit of geed actions compared to offering of flowers, are discussed and evaluated, bringing up to fourth chapter of the Book.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PB–4 अपतिट्ठितं विञ्ञाणं

महेश तिवारी, दिल्ली

भगवतो बुद्धस्स धम्मो सन्दिट्ठिको इति पुनप्पुनं कथितं । सम्मापटिपन्नो पुरिसो सीलं परिपूरेत्वा, समाधिं भावेत्वा पञ्ञं सच्छिकत्वा दुक्खेन अपिस्सं एकन्तसुखं निब्बानं अनुभवतीति पकासितं । तं तं आरब्भ इदमेव पाकटं यं याव सो सउपादिसेसनिब्बानं परिलभित्वा विहरति, 'निब्बाणं परमं सुखं, सन्तं पदं, अनुत्तरं योगक्खेमं नि पजानाति । कथं ? विजाननलक्खण-सम्पन्नपरिसुद्दविञ्ञाणस्स विज्जमानत्ता । यदा अनुपादिसेसनिब्बाने सब्बेसं खन्धानं निरोधो भवति, तदा निब्बानसुखस्स अनुभवनं कथं भवतीति पञ्हो । तत्थ द्वे येव विकप्पा होन्ति-अनुपादिसेस निब्बाने अञ्ञेसं खन्धानं निरोधेन विञ्जाणस्स अत्थुपलद्दि भवति अथवा खन्धेहि विज्जमानस्स संखतस्स विञ्ञाणस्स असंखते विञ्ञाणे परिणमनं भवति । पिटके यन फुटेन परिदीपनं नत्थि अपि च अनुपादिसेसनिब्बानक्खणे "पत्रप्नं अचलं सुखं" ति पञ्ञापनं दिस्सति । तस्मा तत्थं एकं अनिदस्सनं लोकुत्तरं विञ्ञाणं विज्जति येव यं अम्बरं विय सब्बतो पभं । तं अपतिट्ठितं विञ्ञाणं ?

PB–5 माध्यमिकबौद्धदर्शने स्वतन्त्रानुमानम्

डा० रघुनाथ पाण्डेय, अलीगढ़

द्विविधमनुमानं प्रसङ्गानुमानं स्वतन्त्रानुमानञ्चेति बौद्धन्यायपितुर्दिङ्नागात् प्राक् माध्य-मिकैरुद्भावितम् । स्वपक्षस्थापनं विनैव परपक्षापादनं प्रासङ्गिकोद्देश्यम् । स्वपक्षपरपक्षस्थापन-मन्तरेण कथं परपक्षप्रतिषेध इति प्रसङ्गानुमानमतं खण्डयित्वा स्वतन्त्रानुमानप्रक्रिया आचार्य-भव्येनोपनामभावविवेकेन समुद्भाविता । स्वतन्त्रानुमानं स्वाभ्युपगममात्रमेवेति नान्यत् । यथा प्राचीनन्यायशास्त्रे अभ्युपगमसिद्धान्तः शास्त्रेऽनुपनिबद्धानां अपरीक्षितसिद्धान्तानां पुनः परीक्षणाय आत्मनस्तर्कप्रणाल्योद्भावनकौशलेन प्रौढिप्रकर्षतामुपदर्शनायैव च स्वमत व्यवस्थापनं भवति । तथैव स्वप्रतिभया अनुमानस्य नवीनं रूपं व्याप्ति विनैव पक्षहेतुदृष्टान्तकौशलप्रदर्शन-पूर्वकं स्वमतं आचार्येण प्रकटीकृतम् । कथं स्वतन्त्रानुमानप्रक्रिया स्वप्रतिभया भव्येन प्रकटीकृता स्वतन्त्रानुमानस्य च सुष्पष्टं रूपं कीदृक् इति भोटभाषान्तरादुद्धृत्यैवास्माभिः तार्किकमहामुनि-पुङ्गवस्य भव्यस्य मतं निबन्धे समुपनिवद्धम् । स्थले स्थले च तिब्बतिभाषायाः पङ्क्तयः उद्धृतास्तासाञ्चार्यभाषायां प्रतिबिम्बभावमपि निर्दर्शितम् ।

प्रमाणमभ्युपगच्छतां नैयायिकादिदार्शनिकसिद्धान्तानां प्रामाण्यं नास्त, अस्ति चेत्तर्हि शून्यत्वमेव । प्रत्यक्षं हि प्रमाणं सर्वभावान्तर्गतत्वात् शून्यम् । अनुमानोपमानागमाश्च प्रत्यक्षेण प्रमाणेन प्रयुक्ताः सन्ति परं तेऽपि शून्याः । सर्वभावानां शून्यत्वात् प्रत्यक्षं शून्यम्, अनुमानोप-मानागमाश्च शून्याः । अनुमानसाध्या आगमसाध्या उपमानसाध्याश्च येऽर्थास्तेऽपि शून्याः ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

एवञ्च दृष्टान्तसाध्याः शून्याः । शून्यानां पदार्थानां कथमपि प्रामाण्यं नास्ति, इति माध्यमिकमतनिष्कर्षः । आचार्यनागार्जुनस्येदं मतम् । तदीयान्तेवासिना आर्यदेवेन च प्रमाणानां खण्डनं प्रासङ्गिकसिद्धान्तमभ्युपगम्यैव कृतम् । भदन्त आचार्य बुद्धपालितेन च प्रासङ्गिकसिद्धान्तं अधिकृत्य स्वकीयः पक्षः वैशद्येन समुद्भावितः । तेन च आचार्य नागार्जुनविरचितमाध्यमिककारिकाणां व्याख्यानधिया तदुपरि प्रासङ्गिकवृत्ति प्रणीतः । अस्यां वृत्तौ स्वपक्षहीनता सत्वेऽपि परपक्षसिद्धान्तखण्डनाय प्रसङ्गानुमानं व्यवस्थापितम् । प्रासङ्गिकानां मतानि खण्डनधिया तर्काचार्येण भव्येन स्वबुद्ध्यतिशयितां चिख्यापयिषया स्वतन्त्रानुमानं उररीकृतम् । भोटभाषायां समुपलभ्यमानायां प्रज्ञाप्रदीपवृत्तौ अन्तर्हितानि मतानि आर्यभाषायां उद्धृत्यैव सर्वं समुद्भावयितुमस्माकं प्रयासः ।

PB-6 असोकराजधम्मो

मा-वा-तुंगार, पूना

प्रथमे शिलालेखे

पाकगृहे प्राणिहिंसा न भविष्यति मे सदा ।
यज्ञार्थं च तथा दैव्यै अतिथीनां कृते सदा ॥ १ ॥

द्वितीये शिलालेखे

औषधं दीनरुग्णेभ्यो राज्ये दास्यामि सर्वदा ।
रौषधं च पशुभ्यश्च रोगमुक्त्यर्थमेवच ॥ २ ॥

मम राज्ये च वृक्षाणामौषध्यर्थे च रोपणम् ।
प्रतिसंवत्सरे चैतद् प्रजाकार्यं भविष्यति ॥ ३ ॥

खाद्यार्थं फलवृक्षाणां रोपणं हि भविष्यति ।
प्रतिसंवत्सरे चैतद् मम राज्ये भविष्यति ॥ ४ ॥

वनोत्सवः शास्त्रमान्यो मम राज्ये भविष्यति ।
पर्जन्यार्थं वृक्षवृध्यै लोककल्याणहेतवे ॥ ५ ॥

तृतीये शिलालेखे

अहं यथा सेवकोऽस्मिप्रजाया मम सर्वदा ।
तथा मे सेवकाः सन्तु प्रजायाः सेवकाश्च ते ॥ ६ ॥

चतुर्थे शिलालेखे

मम राज्ये सदा पूज्याः श्रमणा ब्राह्मणाः शुभाः ।
राजाज्ञा ममसर्वत्र संरक्ष्या स्वहिताय च ॥ ७ ॥

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

पञ्चमे शिलालेखे

मम राज्ये जनाः सर्वे शीलाचारयुताः सदा ।
भवेयुश्च ममेच्छास्ति तथा ते पापभीरवः ॥ ८ ॥

व्याख्यातारो हि धर्मस्य जनानां चित्तशुद्धये ।
अशोकेन नियुक्ताश्च जनकल्याणहेतवे ॥ ९ ॥

षष्ठे शिलालेखे

कथयन्तु च मे दूताः प्रजादुःखानि सर्वदा ।
कालस्य बन्धनं नास्ति कथनाय च सर्वदा ॥ १० ॥

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

7. PRAKRIT AND JAINISM SECTION

PJ-1 THE APABHRAṂSA CHAPTER OF THE ŚABDAMAṆIDARPAṆA

DR. B. K. KHADABADI, DHARWAD

Next to Tamil, Kannada is a very important member of the Dravidian family of languages from the point of view of antiquity, variety and range of its literature. There are found four traditional grammatical works written for this language. Keśirāja's Śabdamaṇidarpaṇa (1260 A. D.) happens to be a singular fulfledged Kannada grammar written in the same language.

It belongs to the Kātantra school of grammars and is also considerably influenced by Prakrit grammar. It describes the old Kannada language in 8 chapters and its 7th Chapter is called the Apabhrṁśa Prakaraṇa, wherein the so called tadbhavas, words derived from Sanskrit into Kannda, are treated.

But actually this chapter contains the treatment of Prakrit words and words derived from Prakrit, in addition to those derived from Sanskrit. From this angle of view here, this chapter is surveyed and scrutinized and some observations are presented.

Of the conclusions reached, the outstanding ones are : Of the total collection of words in this chapter, Prakrit words and words derived from Prakrit far outnumber those derived from Sanskrit. The Jaina teachers and scholars have played a major role in augmenting the vocabulory of Kannada language by such borrowals. Keśirāja, himself a Jaina scholar, stands before our eyes as the first and foremost grammarian to render a notable service to the Kannada grammatical and lexical studies, by collecting and leaving to his posterity such a wealth of interesting words borrowed into Kannada from Prakrit and Sanskrit prior to 1260 A. D.

PJ-2 THE CONDITION OF JAINISM IN ORISSA DURING THE PRE-CHRISTIAN ERA

ANADA CHANDRA SAHOO, SANTINIKETAN

Since the days of Mahāvīra, Jainism was probably know to the people of Orissa. But the faith reached its zenith under the direct

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

patronage of the Mahāmeghavāhana ruler, Khārvela. In this paper the author makes an attempt to trace the condition of Jainism in Orissa from its earliest time to the beginning of the Christian era. While making the study of this faith the author utilizes all the available materials both literary and archaeology. The paper also deals with the routes traversed by the followers of this faith for its spread to this region.

PJ-3 PRAVACANSĀRA AND VEDĀNTA THOUGHT

DR. P. M. UPADHYE, BOMBAY

Pravacanasāra of Kunda-Kunda is considered to be one of the best Jain philosophical works especially among the Digambara School. The author of the work viz. Kundakunda is looked upon as one next to the prophet Mahāvīra and a great gaṇadhara Gautama. His work is full of such Jain tenets which can be compared with the Vedanta thought. In this article an attempt is made in brief to have a proper comparison of this aspect and estimate it in a proper perspective in the history of Jain Philosophy in particular and also in the history of Indian Philosophy in general.

It is generally believed Kundakunda lived in the beginning of Christan era, as such Kundakunda had no knowledge on the full fledged Vedanta system as found in the works of Sañkara and Rāmānuja and other stalwarts of Vedanta thought, who belonged to a posterior period to Kundakunda.

This is to be borne in mind especially when we read the Pravacanasāra in which there are seen many Vedanta thoughts like identity of Ātman and knowledge, nature of knowledge and a thing to be known, the theory of omniscience and concept of liberation etc. When we study such thoughts presented in Kundakunda's work, it reveals his insight in the field of Indian Philosophy in general and Jain Philosophy in particular. This study also reveals as to how great philosophers of Upaniṣadic age and Kundakunda echo the same thought on philosophic matters. This does not mean that there is a copying of each other. Mystical thought is quite universal and since Kundakunda is a Jain sage and also a mystic, it is no wonder that his thoughts echo the Upaniṣadic thought. This is indeed a great contribution of Kandakunda to Vedanta thought earlier to Sañkara and other ācāryas in the history of Vendanta thought and in the history of Jain philosophy.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PJ-4 PREVIOUS BIRTHS OF ṚṢABHADEVA

Dr. (MISS) MANJULA MEHTA, PUNE

Ācārya Hemacandra describes twelve previous births of Ṛṣabhadeva, the first Tırthaṅkara of the present descending cycle of time, in his *Triṣaṣṭi-śalākāpuruṣacarita,* namely merchant Dhana, a twin in Uttarakuru, a god in the sudharma heaven, king Mahābala, god Lalitāṅga, king Vajrajaṅgha, a twin in Uttarakuru, a god in the Saudharma heaven, physician Jīvānanda, a Sāmānika god, king Vajranābha and a god in the Sarvārthasiddhi heaven.

The canons do not record any of the previous births. The *Āvaśyakaniryukti* mentions only four of them, namely Dhana, a twin in Uttarkuru, a god in Saudharma and a physician's son. Five more incarnations are added to them in the *Viśeṣāvaśyakabhāṣya,* namely a twin in Uttarakuru, a god in Saudharma, Mahābala, Lalitaṅga. The Āvaśyakacūrṇi points out seven incarnations. It omits the incarnations of Mahābala, Lalitāṅga, Vajrajaṅgha, a twin in Uttarakuru and a god in Saudharma from the twelve in the *Triṣaṣṭi*. The *Cauppannamahāpurisacariyaṁ* gives an account of all the twelve incarnations. Out of them in the incarnation of Dhana, the main theme is the same but there is some difference in the story from the *Triṣaṣṭi*. The story of Mahābala is slightly different and that of Vajrajaṁgha mostly differs. The story of Jīvānanda is the same but there is some difference in the end. The remaining eight incarnations are the same as in the *Triṣaṣṭi*.

Jinasena depicts nine incarnations in his *Ādipurāṇa*. Out of them four are the same as in the *Triṣaṣti,* namely Mahābala, Lalitāṅga, Vajrajaṇgha and Vajranābhi (Vajranābha). But the stories differ. The ninth incarnation is the same as the twelfth in the *Triṣaṣṭi*. The remaining four incarnations are totally different.

Hemacandra seems to have taken his account of the previous births of Ṛsabhadeva from the *Cauppannamahāpurisacariyaṁ*.

PJ-5 A STUDY OF SOME PRAKRIT FORMS FROM THE VASUDEVAHIṆḌ

K. R. CHANDRA, AHMEDABAD

The VH an early Prakrit work has very rich material for linguistic Study, Dr. Alsdorf has already made a study of its language and in view of that I am also re-studying the Pecularities of its language. Some articles of mine in this connection have been Published and this one more in that direction. These Studies bring to light some material in addition to what

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

has been dealt with by Dr. Alsdorf and it is interesting to find that there are also Prakrit forms which seem sometimes to be of later age and sometimes peculiar. The forms that aredeal here with are as follows :—

(i) Forms agaiṇst Pischel's Restrictions.

(ii) Additional Sanskrit, Pāli, Amg. Māgadhī and Śaurasenī Forms.

(iii) Intransitive use of Past passive forms of Transive verbs and

(iv) Infinitive participle—इयं ?

PJ-6 JAINISM—STATUS NASCENDI

DR. B. BHATT, PATIALA

Researches in various fields dependent on any ancient Indian texts composed in Sanskrit, Pali, Prakrit etc. have been more or less unauthentic, when they did not supply vertical treatment by means of structural philology. The danger of their being unauthentic is more imminent when researches in subjects like philosophy, religions, culture, history, etc. of ancient India disply any horizontal treatment. Similar treatment particularly in Jainological researches has led others astr ay,—away from the "soul" of Jainism.

In the light of some modern researches in Jainism in India and abroad, principal doctrines of the Jainas have now to be reconsidered by our scholars. For instance, five *astikāyas, nikṣepa, nayas, saptabhañgī*, main *tattvas* and *vratas*, eight *mūla-prakṛtis* (theory of *karman*), notions of *ahiṃsā* and asceticism, etc. show a later stage of development and cannot be considered as the teachings of Mahāvīra,—nor are such fundamental elements originated from the earliest stratum (ca. 3-2 cent. B. C.) of the "Prakrit Jainism".

Aim of this paper is to present some of the facts revealed through Jainological researches, so that our scholars of (Ja ina) philosophy and religion (s) world not henceforth adhere to any age-old biased views connected with Jainism.

PJ-7 SOME OBSERVATIONS ON EARLY JAINA ORDER

MRS. VASUDHA BHATT

The Jaina Order comprises of four units, viz. monks, nuns, laymen, laywomen. In early literature of the Jainas code of conduct for monks

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

nuns is prescribed in details, whereas that for laypersons has not been given a special treatment. We have again to distinguish prescriptions and prohibitions ideally codified in some early and later texts and those actually practised. Also these prescriptions and prohibitions have to be studied in their wider context of society, as a fundamental source material for a gradual set-up of the present Jaina community as a whole.

The theme is varised and demands intensive treatment. Here is an attempt in this direction so as to illustrate some implications of such rules, their practice, etc. and as a specimen,—just two cases in point, viz. nuns (their status in the Order) and laymen (their scholarly contribution) will be given a short treatment in this present paper.

PJ-8 BĀDARĀYAṆA AND THE DOCTRINE OF ANEKĀNTA

S. M. SHAHA, PUNE

It is paradozical to note that though Bādarāyaṇa criticises the Jaina theory of Anekānta in the aphorism 'naikasminnasambhavāt' (Brahmasūtra, II.ii,33), he bases his own philosophy on the anekantic doctrine of the two-fold standpoint and the two-fold Reality, viz. the Vyāvahārika and Pārmārthika. The present paper aims at interpreting Bādarāyaṇa's philosophy as reflected in the Brahmasūtra in this light and thereby showing how his criticism of the Jaina doctrine is untenable.

PJ-9 THE BACKGROUND OF KARAKAṆḌACARIU

DR. USHA R. BHISE

Karakaṇḍu is referred to in both the Buddhist literature and the Jain canonical literature as a Paccekabuddha. This implies that he was a real person (not mythological) living in the 5th Cent. B. C. as he iṣ placed anterior to the Buddha. The hero of Karakṇḍacariu is said to have been initiated by the sage Sīlagupta. Hence he is not the same Karakaṇḍu who is referred to as a Paccekabuddha.

In the 10th Sandhi of the Karakaṇḍacariu of Kanakāmara as mention is made of Kaṇṇanarinda for the sake of whoṣe minister the poem

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

was composed. The name of Puṣpadanta, the author of Mahāpurāṇa is also mentioned in the poem. Since it is known for certain that the Mahāpurāṇa was completed in 965 A. D, our search for the identity of Kaṇṇa gets a historical data to start with. Another piece of historical data is found in the 4th Sandhi which describes the march of Karakaṇḍa's army against the Cola, Chera and Pandya Kingdoms of South India. The account of Terapura which is identified with Dharashiva caves adds to the historical information. Fitting these pieces of the jig-saw puzzle together, there emerges a clear picture which places the karakaṇḍucariu in the 10th Century South India tormented by the struggle for power among the Pāṇḍyas, the Cālukyas and the Rāṣṭrakūṭas. Kaṇṇanarinda referred to above may thus be identified with the Rāṣṭrakūṭa King Kṛṣṇa III who ruled upto 967 A. D. This forms the lower limit of our investigation.

Kanakāmara is referring to the history of the immediately preceding period and shows his hero Karakaṇḍa as the most prominent king. He is credited with the great victories in the contemporary history. In other words certain historical personalities were projected on Karakaṇḍa by the author.

PJ-10 KERALA CONTRIBUTION TO PRAKRIT LITERATURE

P. M. JOSEPH

Atleast from 3rd century B. C., the people of Kerala were having contact with Aryans, who had Sanskrit as well as Prakrit for their transactions. Absorptions of loan words from all the major Prakrits show that people using all these languages had contact with Kerala. Kerala schoalrs had made contributions to the literature of Sanskrit and Prakrit. Of these Prakrit works written in Kerala, the most important is a Saṭṭaka with the title Candraleekhā. Some Prakrit kāvyas are also written by Kerala scholars. Sooricaritta of Śrīkaṇṭha, Bhṛṇgasandeeśa of an unknown author' Kamsavahoo and Usaaṇiruddha of the celebrated Kerala poet Rāmapāṇivāda are the major Prakrit kāvyas. Siricindha kāvva is a śāstrakāvya written to exemplify the grammatical rules of Vararuci and Trivikrama.

Prakrit passages are found in Sanskrit dramas written by Kerala scholars. Prakrit passages are found in some Malayalam works too. A survey of such passages are given. The peculiarities of Prakrit written by Kerala scholars are studied.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PJ-11 TOPOGRAPHY AND TOPONYMY OF MAHĀVĪRA'S ITINERARY IN WEST BENGAL

Dr. PANCHANAN MANDAL, SANTINIKETAN

Lord Mahavira set out from Bihar to different parts of the country delivering his message to the people. I have not intentionally made the article descriptive but merely informative that readers interested in Jainism would mentally travel with Sramaṇa Bhagavān Mahāvīra in Radhadesa in mordern West Bengal. Here is the complete list of the places and the names of the villages searched out and identied by us, where Mahāvīra travelled and took shelter for a short while in his 'Cārikā' i. e. in the wandering stage in disguise, from the garden of Nayasandavana (Kundaggama) until his Kevala-darsana at Jribhakagrama.

A. First Year

	Present name	*Ancient name*
1.	Kumarasanda	(Kumarasanda or gama), Birbhum, on the river Gambhira.
2.	Kaleha or Kolo	(Kollaka Sannivesa), Birbhum, Burdwan.
3.	Margram or Morgram	(Moraga Sannivesa), Birbhum, on the river Brahmani; Burdwan; Murshidabad.
4.	Asthyal-Bardhaman	(Atthiyagama Asthikagrama), Burdwan on the rivers Bank-Damodar, Behula, Ganguri, Balluka Campa, and Gonrai.

B. Second Year

1.	Asthyal-Bardhaman	(Asthikagrama), see above A. 4.
2.	Margram or Morgram	(Moraga), see above, A 3.
3.	Kankalitala	(Kanakkhala), Birbhum, on the river Kopai.
4.	Vanga (Vatsa, Vansa)	(Vacala), Midnapur, on the rivers Kansai, Rupnarayan and Subarnarekha.
5.	Kaleha or kolo	(Kollaka), see above, A. 2.

C. Third Year

1.	Kaleha or kolo	(Kollaka), see above, B 5.
2.	Kankalitala	(Suvannakhalaya), see above, B 3.
3.	Bamanigram, Bamundi or Brahmundanga	(Bambhanagama), Birbhum, Burdwan on the river Mundeswari.
4.	Campainagari.	(Campa), Burdwan, on the river Damodar.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

D. Fourth Year

Present name	*Ancient name*
1. Campainagari	(Campa), see above C. 4.
2. Kaleswar	(Kalaya), Birbhum, on the river Kandur or Siva-Ganga.
3. Paikar	(Pattakalaya), Birbhum, on the river Pagla.
4. Kumarpur	(Kumaraya), Burdwan.
5. Chora-Dhankara to Chora-Behula	(Coraga Sannivesa), Burdwan, on the rivers Ajoy and Kunur.
6. Bardhaman-Campa	(Pitticampa), Burdwan.

E. Fifth Year

1. Bardhaman-Campa	(Pithicampa), see above, D 6.
2. Kankjol	(Kayangala), Santhal Pargana, on the river Gumani.
3. Haldi	(Haledduga), Burdwan, on the river Khari; Midnapur, on the river Rupnarayan
4. Nangulia	(Nangala), Birbhum, on the river Mor.
5. Aogram	(Avattagama), Burdwan, on the river Kunur.
6. Chora	(Coraya), see above D 5.
7. Ambika-Kalna	(Kalambuka Sannivesa), Burdwan, on the river Bhagirathi.
8. Radha	(Ladha), Hooghly, Howrah, Burdwan, Bankura and the eastern part of Midnapur district.
9. Punne-Bhalas	(Punnakalas), Birbhum, on the river Kandur.
10. Bhedia	(Bhaddiya), Burdwan, on the river Ajoy.

F. Sixth Year

1. Bhedia	(Bhaddiya) see above, E 10.
2. Kalagechhe	(Kayalisamagama), Hooghly, on the river Darakeswar.
3. Bhedia	(Bhaddiya), see above, F 1.

G. Seventh Year (Not included here).

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

H. Eighth Year

	Present name	*Ancient name*
1.	Bahula-Ketugram	(Bahusalagagama), Burdwan, on the river Ájoy.
2.	Lohagara	(Lohaggala), Birbhum, on the river Sal (Kopai)
3.	Poramatala	(Purimatala), Nadia, on the river Bhagirathi.
4.	Une	(Unnaga), Burdwan, on the river A joy.
5.	Gobhumi	(Gobhumi), Burdwan, North-Western portion of the district.

I. Ninth Year

1.	Radha	(Ladha-Vajjabhumi and Subbhabhumi), Vajjabhbmi, the land of the Vajjis was extended from Gotan (Gokarna), Burdwan to Gokarna in Murshidabad district. Subbhabhumi, the land of the primitive Shamans was almost the rest of the province.

J. Tenth Year

1.	Radha	(Ladha), see above E 8..I. 1.
2.	Panduk	(Paniyabhumi in Vajjabhumi), Burdwan on the river Ajoy.
3.	Sadinpur	(Siddhattapura), Birbhum, on the river Pagla.
4.	Kurmagram	(Kummagama), Birbhum, on the river Brahmani.
5.	Sadinpur	(Siddhatthapura) see above, J 3.

K. Eleventh Year

1.	Dantan	(Dadhabhumi, Bankura, Midnapur-Dhalbhum, on the river Subarnarekha, Kumari and Kansai.
2.	Maisali or Masak pahar	(Mosa li), Midnapur, Bankura.
3.	Sadinpur	(Siddhatthapur) see above, J 5.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

L. Twelfth Year

Present name	*Ancient name*
1. Sumarpur	(Sumsumarapur), Birbhum, on the river Baslai.
2. Bhogpur	(Bhogapura), Birbhum, on the river Mor.
3. Nandigram	(Nandiggama), Birbhum, on the river Baslai, or Mor.
4. Maidapur-Sasanagram	(Mendhiyagama), Birbhum, on the river Sal (Kopai)
5. Kusamba	(Kosambi), Birbhum, on the river Pagla.
6. Mangaldihi	(Sumangalgama), Birbhum, on the river Bakreswar.
7. Paligram	(Palayagama), Burdwan, on the river Ajoy.
8. Campainagari	(Campa) see above, D. I.

M. Thirteenth Year

1. Campainarari	(Campa) see above, L 8.
2. Jaugram	(Jambhiyagama/Jribhakagama), Burdwan on the river Rijukula or Kansa.
3. Maidapur-Sasangrama	(Mendhiyagama) see above L 4.
4. Samaidaha	(Chammanigama), Birbhum, on the river Kopai.
5. Jaugram	(Jribhakagama), Burdwan, on the river Rjukula or modern Kansa. Here Mahavira attained omniscience (Kevala) on the bright tenth day of Vaisakha, in the firm of the Householder Samaga of Summadesa.

PJ-12 THE STYLE AND IMAGERY OF GAUDAVAHO

DR. G. L. CHATURVEDI, LUCKNOW

The 'Gauḍavaho', a prakrit mahākāvya by Vākpatirāja, is remarkable for its bold tendencies against the rigours of classical taste in matter magery and style. It is evident in the choice of the content as well as of the imagery. Of course, there are 'idealised pictures', in the traditional

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

manner, but the poet does not evince any partiality for them. He surveys with equanimity and from a distance as it were, the epic grandeur of life as well as its dull and drab common place realities. The scenes of destruction and ruins exercise his imagination, no less than the grandeur and beauty of a capital throbbing with life. When occupied with describing the march of a victorious army, he does not forget to offer faithful pictures of shame, humiliation and cowardice of the vanguished. Some of his pictures of the dull and commonplace, may rank with the best delineations of morbidity in modern times.

The emancipated style is more clearly evidenced in the selection of the imagery. The hackneyed and taste-ridden upamas give way to the fresh and unexplored images. The best of the poet finds expression in his hold and creative utprekṣās, which afford a sudden and altogether new insight into the reality. However, when the creative inspiration fails, the revolt from the tradition often degenerates into fantastic and queer. The utprekṣās soaring high into the extreme regions of fantacy, leave us stunned, puzzled and amused. In both respects, however the style of 'Gaudavaho', helps evolution of the bold individuality of the prakrit in the face of the Sanskrit tradition.

The paper examines the claim of the poet that his poetic excellences are like particles of nector of poetry, that came out from the ocean Bhavabhuti. The remark is no more than a poetric eulogy of Bhavabhūti and need not be taken to indicate the indebtedness of Vākpatirāja to Bhavabhūti in any significant way.

PJ-13 नदिसुतेति नन्नयोक्तिः प्राकृतीया

बी० रामब्रह्मम, नागार्जुनसागर

नन्नयभट्टारकग्रन्थे आन्ध्रमहाभारते विद्यमाने "........नदिसुतगुरुकर्णशल्यनागपुरीशुल्" (1–1–61); "..........यमुनानदितुङ्गतरङ्ग.........." (1–8–232) इति प्रयोगद्वये नदीशब्दस्य दीर्घस्य ह्रस्वत्वं न पाणिनीयम्। "ङ्यापोः संज्ञाछन्दसोर्बहुलम्" (6–3–63) इति पाणिनीयस्य सूत्रस्य ह्रस्वविधायकस्य नात्र प्रवृत्तिः असंज्ञात्वात् अच्छान्दसत्वाच्च। नापि बहुलपदेन समर्थनीयम् वृद्धयानुमतेरभावात्। सिद्धसांस्कृतिकसमासत्वात् अत्र ह्रस्वत्वम् आन्ध्रव्याकरणसाध्यमपि न स्यात्।

एवं च "दीर्घह्रस्वौ समासेड्याम्.........." इत्यादिकं सुप्रसिद्धं प्राकृतव्याकरणसम्प्रदायम् अनुसृत्य नन्नयभट्टारकः संस्कृतप्राकृतभाषाकोविदः अत्र ह्रस्वत्वम् प्रायुङ्क्तेति प्रतिपादितम् मया। अयं तावत् संप्रदायस्तु नन्नयभट्टारकस्य (11–A.D) पूर्वकाले अनन्तरकाले च प्राकृतभाषायां सुप्रसिद्ध इत्यत्र वाल्मीकि-वररुचि-शेषकृष्ण-लक्ष्मीवरप्रभृतिभ्यः कृताः प्राकृतव्याकरणग्रन्थाः व्याख्याश्च प्रमाणम्।

10

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PJ-14 जैन-धर्म में जीवन्धर-स्वामी

दिनेश कुमार सिंहल, कुरुक्षेत्र

जीवन्धर स्वामी जैनधर्म के मान्य महापुरुषों में गिने जाते हैं। उपलब्ध इतिहास के अनुसार ये हेमाङ्गद देश के कुरुवंशीय राजा थे। अनुपम वैभव तथा संभोग सुख का अनुभव कर अन्ततः उन्हें असार संसार से वैराग्य हो गया था। उन्होंने भगवान् महावीर की समवसरण सभा में जिनदीक्षा ग्रहण की थी तथा अनेकविध तप आदि कर कैवल्यपद को प्राप्त किया था।

वस्तुतः जीवन्धर स्वामी ने अपने उत्कृष्ट चरित के कारण ही जैनधर्म में अत्यधिक लोकप्रियता प्राप्त की है। उनका चरित धर्म उत्पन्न करने वाली वाणी के अभिलाषी जनों को विद्या प्रदान करने वाला है। उनके चरित्र की श्रेष्ठता के कारण ही अनेक जैन कवियों ने उसे अपनी लेखनी का विषय बनाकर अपने को कृतार्थ किया है।

अब तक जीवन्धर स्वामी के चरित से सम्बन्जित गद्यपद्य-चम्पू आदि विद्याओं में संस्कृत, अपभ्रंश, हिन्दी, तमिल तथा कन्नड़ आदि भाषाओं में रचित निम्नलिखित ग्रन्थ उपलब्ध हुए हैं—

गद्यचिन्तामणि, क्षत्रचूड़ामणि, जीवन्धरचम्पू, क्षत्रचूड़ालंकार, जीवकचिन्तामणि, जीवन्धर षट्पदी, जीवन्धर सांगत्य तथा विभिन्न कवियों द्वारा रचित ७ जीवन्धर चरित।

PJ-15 प्राकृतव्याकरणों में अर्थभेद की विवक्षा से प्रेरित रूपभेद की प्रवृत्ति

डॉ० वसन्तकुमार म० भट्ट, वल्लभविद्यानगर

प्राकृत भाषा में क्षण शब्द के खण एवं छण ऐसे द्विविध परिवर्तन प्राप्त होते हैं। किसी समय यह दोनों परिवर्तन समान अर्थ में व्यहृत होते थे। किन्तु कालान्तर में, सापेक्षतया अर्वाचीन कहे जा सके ऐसे प्राकृत-वैयाकरणों ने यह दोनों परिवर्तनों को किसी निश्चित अर्थ में नियमित कर दिये हैं। जैसा कि—(१) खण शब्द का मुहूर्त अर्थ में प्रयोग होता है एवं (२) छण शब्द का उत्सव अर्थ में प्रयोग होता हैं। यहाँ अर्थभेद से रूपभेद करने की प्रवृत्ति का उद्गम एवं विकास प्रस्तुत किया गया है।

PJ-16 अनुयोगद्वार-एक पर्यालोचन

डा० दामोदर शास्त्री, नई दिल्ली

कोई पदार्थ-निरूपण यदि सर्वांगीण व सुसंगत हो तभी समीचीन व उत्तम कहा जाता है। जिस ग्रन्थ में विषय-वस्तु को सुसंगत रूप से उपस्थापित किया गया हो, तथा विषय-वस्तु

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

तथा विषय-वस्तु से जितने भी सम्बद्ध सम्भाव्य पक्ष (पहलू) हों, उनमें से सभी या अधिकतम पर विचार किया गया हो, वह ग्रन्थ ही श्रेष्ठ कहलाने का अधिकारी है। इसी प्रकार, किसी भो शास्त्र या ग्रन्थ को पढ़ कर कोई पाठक विषय-वस्तु या प्रतिपाद्य पदार्थ का बोध करता है, वह बोध तभी समीचीन कहा जाएगा यदि विषय-वस्तु उस पाठक या अध्येता के मानस-पटल पर सर्वांगीण रूप से-सभी सम्भाव्य पक्षों को छूते हुए, स्पष्ट व सुसंगत रूप में अंकित हो जाए।

सुसंगत व सर्वांगीण पदार्थ-निरूपण तथा सुसंगत व सर्वांगीण पदार्थ-बोध-दोनों के लिए जैन आचार्यों ने कुछ उपायों का निरूपण किया है। इन उपायों की पारिभाषिक संज्ञा 'अनुयोगद्वार' है।

'अनुयोग द्वार' चार हैं—(१) उपक्रम, (२) अनुगम (३) निक्षेप (४)नय।

'उपक्रम' विषय-वस्तु की भूमिका, प्रस्तावना या विषय-प्रवेश के रूप में ग्रन्थ का भाग है।

'अनुगम' से तात्पर्य ग्रन्थ की सामग्री को विभिन्न विषय-विभागानुसार शीर्षकों, अनुच्छेदों, परिच्छेदों आदि के रूप में विभक्त करने की पद्धति से है। विषय-वस्तु विषयक विभिन्न प्रश्नों के आधार पर उक्त विभाग सम्भव हैं। सामान्यतः वे प्रश्न इस रूप में होते हैं—

(१) निर्देश (अमुक पदार्थ क्या है ?),

(२) स्वामित्व (कौन अधिकारी है ?),

(३) साधन (किसके द्वारा होता है),

(४) अधिकरण (कहाँ पर होता है ?),

(५) स्थिति (कितने समय तक स्थायी रहता है ?),

(६) विधान (कितने प्रकार का है ?),

(७) सत् (वस्तु है या नहीं, यदि है तो कहाँ ?),

(८) संख्या (कितनी संख्या में है ?),

(९) क्षेत्र (कितने क्षेत्र में है ?),

(१०) स्पर्शन (कितने स्थान को स्पृष्ट करती है ?),

(११) अल्प बहुत्व (प्रत्येक भेद की संख्या समान है या न्यूनाधिक है ?)।

'निक्षेप' वह पद्धति है जिसके माध्यम से किसी शब्द के विविध प्रसंगों में विविध अर्थों की सम्भावना को दृष्टिगत रखकर, प्रासंगिक अर्थ को नियत किया जाता है ताकि शब्द-प्रयोगजनित अज्ञान, संशयादि की गुंजाइश न रह जाए।

'नय' वस्तु को विभिन्न दृष्टिकोणों से अनेक धर्मों में से किसी अभीष्ट धर्म की मुख्यता तथा शेष धर्मों की गौणता रखते हुए—निरूपित करने की पद्धति है। 'नय' वक्ता या ग्रन्थकार के अभिप्राय का सूचक होता है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PJ-17 असद्भूत व्यवहारनय वस्तुधर्म का प्रतिपादक

रतनचन्द्र जैन, भोपाल

कुछ आधुनिक विद्वान् असद्भूत व्यवहारनय को वस्तुधर्म का प्रतिपादक नहीं मानते। उनकी दृष्टि में उसका विषय उपचार मात्र है। किन्तु उनकी यह मान्यता भ्रान्तिपूर्ण है। यद्यपि आगम में उपचार के द्वारा वस्तु का व्यवहार करने को असद्भूत व्यवहारनय कहा गया है, तथापि उपचार दो प्रकार का है—(१) अतद्गुणारोपी और (२) तद्गुणारोपी।

अन्यत्र प्रसिद्ध धर्म का अन्यत्र समारोप अतद्गुणारोपी उपचार है और वस्तु के अपने ही परसापेक्ष धर्म को वस्तु का कहना तद्गुणारोपी उपचार कहलाता है। इनमें अतद्गुणारोप हो वास्तविक उपचार है। तद्गुणारोप केवल निश्चयनय की अपेक्षा उपचार कहलाता है। वह वास्तव में उपचार नहीं है, अपितु यथार्थ कथन है, क्योंकि उसमें वस्तु का अपना ही परसापेक्ष धर्म वस्तु का कहा जाता है। इस प्रकार तद्गुणारोपी उपचार स्पष्टरूप से अर्थात् अभिधा द्वारा वस्तुधर्म का प्रतिपादक है। अतद्गुणारोपी उपचार अभिधा द्वारा प्रतिपादन न कर लक्षणा द्वारा प्रतिपादन करता है। इस तरह दोनों प्रकार के उपचारों द्वारा असद्भूत व्यवहारनय वस्तुधर्म का ही प्रतिपादक है।

PJ-18 ON A PECULIARITY OF PRAKRIT COMPOUND FORMATION

Dr. S. D. LADDU, PUNE

When the initial conjunct sound of a form loses its conjunct nature in Prakrit, and when such a form is used as a second member of a compound, it is generally observed that compounding takes place showing such a loss of initial conjunct in the second member. (E. G. दव्व and पर-दव्व). It is different, however, when the compound cannot be analysed, i. e. when the second member cannot be used independently in language (being part of a नित्य-समास). In that case, the whole compound is bodily used as a base in Prakrit, and the conjunct nature of the initial sound of the second member is *not* removed *but* only simplified with assimilation. (E. g. राम-जय-प्पभिइणो.) Against this general behaviour, even when the componnd is not obligatory (नित्य) and the members can be freely used in informal or literary Prakrit, cases are sometimes detected of the conjunct being *retained* in such a situation also. No grammarian of Prakrit, ancient or modern, appears to have discussed these general and exceptional behaviours in compound-formation. An attempt is made in the paper to go into the factors responsible for the exceptional kind of behaviour noted above.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

HISTORY SECTION

H-1 SOME PLACES NAMES IN THE PEHOWA INSCRIPTION OF MAHENDRAPĀLA

YASHODA BHARADWAJ, CHANDIGARH

The Pehowa inscription of Mahendrapāla of the last quarter of the 9th or the beginnig of the 10th century A. D. records, the construction of three temples at Pehowa by the three sons of his chieftain Jajjuka. The three princes are named as Gogga, Purṇarāja and Devarāja. These princes are recorded to have assigned for service of the temples three villages named Yakṣapālaka, Gejjara and Pāṭalā,

The Paper indetifies these three villages with Jakhal, Ghaggar and Patran on geographical, historical and linguistic considerations.

H-2 MAHARS—THEIR MILITARY SKILL, AND SOCIAL AWAKENING

MISS VARSHA S. DANGE, BOMBAY

The paper refutes the view of A. Robertson about the disbandment of the Mahar Regiment in 1891, and focusses attention on the placement of the Mahar regiment as the 111th regiment in the British Army, pointing to its gain of social consciousness. The disbandment of the Mahar regiment in 1891 did not dishearten the Mahars. Due to the efforts of the Pre-Ambedkar Mahar leaders, the regiment was restored in 1917.

Before the advent of Dr. Ambedkar on the Indian political scene, the Mahars and their leaders used to express their grievances through the Satyshodhak Samaj; and this was also the case with other untouchable castes. But the Satyasevak Samaj could not stop the mutual fueds between the Mahars on the one hand and the Marathas on the other. The custom of '*baluta*' gave edge to the fued, under the leadership of Dr. Ambedkar in the late 1920s. The grievances at the abolition of the '*baluta*' and the Mahar-*vatan* were breathed out, for the first time, by the Bharatiya Bahishkrit Samaj Seva Sangha, established by Dr. Ambedkar. This stopped the Mahar-support to the Satyashodhak Samaj, and brought the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Mahars round Dr. Ambedkar. The efforts of Dr. Ambedkar gave a distinct prop to the Mahars to identify themselves as a separate class among the untouchables. It is this fact that was instrumental in the accusation of Dr. Ambedkar, that he wanted a separate Mahar-sthan.

The point to be noted, however, is that it is the Military skill and the status under the British army that sowed the seeds for the awakening in the Mahars of theis special status among the untouchable classes. The fact that no other caste, expect the Mahars, prepared to leave Hinduism gives support to the above point.

H-3 A COMPARATIVE ANALYSIS OF LANDGRANT DOCUMENTS FROM EARLY MEDIEVAL BENGAL AND GERMANY

SWAPNA BHATTACHARYA, HEIDELBERG

The title should show that there is scope for comparsion between landgrant documents of two widely seperated countries, Bengal and Germany. The German contribution to the study of medieval documents is most remarkable; German method as well as German terminology have been widely accepted and followed by European scholars. This urges the writer to analyse Sanskrit landgrant documents inscribed on copper-plates with the help of the German model.

The landgrant charters from Bengal as well as from Germany are attested documents issued on the authority of political agencies (king, local ruler, church etc.) which effect transfer of landed property to individuals or institutions. A careful study of copperplate inscriptions from medieval Bengal issued by dynasties like Pāla, Varman, Chandra and Sena shows the development of a commen form of writing landgrant documents. At the same time it reveals a striking similarity between these and medieval German documents (written in Latin) in terms of form and internal organisation. One may divide both into three sections : *Protokoll*, *Text* and *Eschatokoll*.

The opening section of the Protokoll, namely the benediction and invocation, is comparable to German 'Invocation' which is also an invocation to God. The next part in Sanskrit inscription is a laudatory account of royal ancestry. This genealogical section is absent in German documents. In Bengal and in other parts of India courtpoets were employed to write

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

this section; it provides historians with valuable historiographical information. It describes, in highly ornamented language the descent of the donor-king. The laudation occupies onethird of the inscription.

The main section of the inscription, namely the donative section contains recipient's name, location of the donated land and details of exemption from taxes and of immunities. It also gives lists of persons concerned with the donation. The copperplates of the Pāla kings of Bengal contain long lists of officers and royal dignitaries connected with the grant. The same occurs in German inscriptions too. These also show lists of witnesses. With time, the practice of issuing written documents made the presence of witnesses ever-more superfluous; still, in Germany witnesses participated actively in the donation ceremony. For Sanskrit charters, the mention of witnesses was merely symbolic. Therefore the actual presence of persons from princes to mercenaries, was probably not required. They were merely informed of the grant since it concerned their jurisdiction or their official duties (e. g. warning soldiers not to trespass upon the grantee's property etc.). The concluding section of the 'Text' called 'Sanctio' is again strikingly similar to the admonitory statement of the Sanskrit inscriptions. 'Sanctio' prescribes punishment for confiscation of donated land.

The last section in German documents called 'Eschatokoll' contains formalities like date and place of issue, the name of donor and other persons connected with the issuing of the grant. In Sanskrit inscriptions too, we find the date of the grant after the admonitory statment. They too conclude with the names of persons like dūtaka (conveyor), lekhaka (writer) and śilpī (engraver).

H-4 WAR IDEOLOGIES IN RAMAYAN WAR

SADANAND PATRA, VELLORE

This paper purports to present the military aspects of Ramayan war. as described in the Ramayan poem, whose historicity though a doubted one to many people, still stands as a classic and presents a vivid characterization and vigorous actions and warfare in the heritage of our Indian

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Militancy. Therefore, this paper first attempts to analyse the various views and interpretations of its authenticity and then, gives out the Ramayan war is a perverted account of Ram's monarchial imperialism carried out by military backing under the veil of missionary enterprise and outbreaking a number of battles till his last great war in Lanka with the last mighty monarch from south, Ravan.

The second section of the articte deals with the 'concept of war' as prevailed in the ancient times and then it was referred to the Ramayan context. The third section covers the 'Ethics of war'. Here the description is given that how the laws of war in ancient India as drawn by Brahmins were honourable and humane. It also shows how quite a large number of principles of warfare demand chivalry and how there were many laws to govern the behaviour of kings during the course of war.

From the fourth section starts the discussion of the 'structure of Armed Forces' unit by unit. Here the study is made on the concept of 'chaturaṅga bala', 'shadaṅga' and 'Aśtāṅga' and their relevance to our epic reference. Many interesting facts were revealed that even Navy was formed as a regular limb of army as back as during Ramayan period. 'Organisation of the Army' is the point of discussion in next section. This includes the command and control elements of the army, the recruitment policy, the formation of divisions, discipline methods and pay and reward system of Ramayan Armies.

With sixth section the article enters into more technical aspects of Ramayan warfare. The main point of discussion here is the arms and equipment of the army, the methods of attack, the espionage system and other offensive aspects of militerism. Immediately follow the section dealing with the defensive methods of warfare of Ramayan age. It includes how the forts were constructed, their patrolling systems, the methods of camping and the use of medical knowledge as was in practice then. Finally the section eighth with the duty to abate the article surveys a few other elements of military importance like morale and leadership qualities.

Thus this article aims to make one regretably realise that taking all the aforesaid facts into consideration, how little work we have made of our art of warfare of ancient civilisation which were in no less a degree to the present day of warfare. Rather by deducing the great war into its juster proportion it will be seemed that their strategical significance and tactical tract are quite spectacular, in their essence and are even better status of any comparison.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

H-5 SABARKANTHA IN ANCIENT TIMES

J. J. JOSHI, MODASA, SABARKANTHA

Sabarkantha is a district of Gujarat State. Its considerable region is on the bank of river Sabarmati, known as श्वभ्रमती in Ancient times. The north Gujarat, wherein this district is situated, was know as आनर्त in Ancient India. The region of this district is refered to in famous Girnar inscription of Kshtrapa period as श्वभ्र territory. The region was occupied by non-aryans in the beginning.

The history of the district leads back to prehistoric age. Stone tools and implemens of the paleolethic are found on the bank of river Mazum, which flows in this district. Rock paintings belonging to the period between 4th cent A. D and Microlethic age are also found near Ider, a famous town of the district.

Remains of Buddha Vihar and Stupa (3rd Cent. A. D) are discovered by the Archaeology Department of M. S. University of Baroda, at Devni Mori or Shamlaji, a place of pilgrimage of Vaishnava religion.

The area was under the sway of Rashtrakuta emperors and then under Parmar kings of Malva. This is indicated by the copper plates found in this district,

The region is also associated with mythological and traditional references.

H-6 SATAVAHANAS—THEIR ORIGIN

N. SATYA NARAYANA

So far, though many eminent historians tried to establish the Satavahana—Andhra—origin on definite footing no satisfactory theory has been established. The controversy as to the original home of the Satavahanas still persists. Different scholars have been mentioned differently.

The High antiquity of Satavahanas is proved by literary, epigraphic and numismatic evidence. But the same evidence adds to the confusion as to their original home.

The same controversy still has not been cleared in regard to the meaning of their dynastic name and the title Satakarni. The Kings styled as Satavahanas and Satakarnis in inscriptions and on coins. The Puranas

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

mention only Andhras, Andhra-jatiyah and Andhra-bhrityah. The term means on the analogy of Kumara-bhritya, one who looks after the children and not one who has to be cared by the children, servants of Andhra but not to the Andhra in the strict sense. The scholars who subscribe to the theory that Puranic Andhras are the Satavahanas or Satakarnis locate their original home in the Andhra country comprising of Godavari, Krishna and Guntur Districts.

The Satavahana—Andhra identity has been questioned by some authors. It is clear that no where in records are the Satavahanas called Andhras, and all their coins and inscriptions were discovered in Western India. Their earliest possessions were in Western India. But they had overrun and conquered Andhra country. The Hathigumpha inscription indicates that early Satavahanas were not ruling over the land of their birth in the third and second centuries.

All the available evidence point to the conclusion that the early Satavahana power lay in Western Deccan. The reference to the destruction of Pithunda by King Kharavela is corroborative evidence in this direction.

It may now be concluded with a degree of confidence that the original home of the Satavahanas must have been "Satahaniratha" mentioned in the Myakadoni and Hirahadagalli inscriptions as including the present Bellary district of the Karnataka State.

H-7 THE PLACE OF PĪṬHA VAKRESVARA IN THE LARGER HISTORY OF INDIA

Dr. SUBHENDU GOPAL BAGCHI, SATINIKETAN

The pīṭha of Vakreśvara is situated at the extreme West end of the district of Birbhum in West Bengal. It is of significance that Birbhum is the only district in West Bengal and possibly in India where the largest number of Śākta pīṭhas are to be found.

An attempt has been made to connect the history of the pīṭha Vakreśvara with the larger history of the country. As in every case the legends from the earliest part of history, here also we have interesting legends connected with the place, the history of which is of course always open to question. The connection of the local rulers or rajas (like Śveta of Maṅgalakoṭa) with the pīṭha and its activities has been examined. The

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

role of Muslim rulers of Bengal, evidences of act of sympathy of Afghan rulers towards religious places, irrespective of creed considerations have been noted.

Then by the middle of the 16th century the entire district came under the rule of the Mughals and by the eighteenth century A. D. the Marathas began raiding this part of the country. They fell heavily upon the border principalities of Birbhum and Visnupur. But they have however, been resisted by chiefs like Asad-Ulla. Later on we find that Lord Clive had to recognise one of such chiefs who invited Emperor Shah Alam (eldest son of Alamgir II) in his fight against the East India Company. Shah Alam invaded Bengal in 1760 and it is said that he came in contact with the pīṭha of Vakreśvara. The probability of Shah Alam's contact with the pīṭha also has been probed with available material at our disposal. In this way the pīṭha's position in the lager historical map has been examined.

H-8 AN UNEXPLAINED LINE IN THE SIXTH PILLAR EDICT OF AŚOKA

DR. S. N. GHOSAL, CALCUTTA

In the Sixth Pillar Edict of Aśoka there occurs a line, which has not been correctly explained. The obscurity in the line is owing to the occurrence of an obscure word there. The line stands as : *se taṁ apahaṭā taṁ taṁ dhaṁma vaḍhi pāpovā* (Delhi-Topra). Here the word *apahaṭā* is obscure and the same is responsible for the wrong interpretation of the line.

Let us see now what Sanskrit form has been suggested for the word *apahaṭā* by the scholars. Senart takes it to be Sanskrit *apahṛtya* and Bühler *apahṛtvā*, the former meaning 'taking away' and the latter 'giving up'. Kern suggests *aprahṛtva* and Jules Bloch *aprahartā* as the corresponding Skt. form for *apahaṭā*. The first one means "not injuring, not violating, not transgressing" etc. The second one also conveys the same meaning, which is "not striking".

The two forms *apahṛtvā* and *aprahṛtva* are ungrammatical as the compounded verbs take the suffix-*ya* and not-*tvā* in the absolutive in Pāṇinian Skt., although they are admitted in the epic. The root *apa-hṛ* conveys the sense of "stealing" which is not to be found in the line. So

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

any derivative based on *apa-hṛ* cannot be the source of *apahaṭā*. The word *apahaṭā* cannot be derived from any term, that is based upon root *pra-hṛ*, because the latter conveys the sense of "striking, beating", that involves a physical contact between two persons, which is absolutely lacking here.

So according to our assumption the word *apahaṭā* is based upon the Skt. vocable *aprabhraṣṭa* or *aprabhraṣṭaka*, obtained from the root *pra-bhraṁś*—by the annexation of the suffix *-ta*. The word *aprabhraṣṭa* bears the sense "not deviating from, not swerving", evidently pointing to the moral practices and ethical conduct, which are laid down in the edict.

But there is one difficulty in accepting this interpretation. The word *aprabhraṣṭa* should be related with a form in the ablative indicating the object, from which non-deviation is emphasized. The word *taṁ*, with which the word *apahaṭā* is related, does not occur in the abl. but in the acc. according to all the interpreters and the same stands for the neut. acc. sg. *tat*.

But this difficulty can be easily resolved by presuming that *taṁ*, with which *apahaṭā* is related, is an indeclinable and the same occurs in the abl. In this case it corresponds to Skt. *tasmāt*, but more accurately to *tasyāḥ* referring to *dhaṁmalipi*, which is in the feminine. In this situation we can easily and logically interpret the line as : "hence not deviating from it (from the edict i.e. the code of conduct as laid down in the edict) one should get multifarious kinds of the growth of piety".

H-9 A STUDY ON THE CIVILIZATION OF PINGALESWAR

KANAK CHADRA DEKA, GAUHATI

The ancient name of Assam is Kamrupa-Pragjyotish. Kamrupa-Pragjyotish has its origin from the Ramayana and the Mahabharat. Kamrupa-Pragjyotish had her matrimonial relation with the great leaders of ancient India. Lord Krishna married Rukmini (daughter of Bhismaka, the king of Kundilnagar). Durjyodhana married Bhanumati, (daughter of Bhagadutta, the king of Kamrupa). Bhima married Hirimba (princes of Kachari king). Arjuna married Chitrangada (daughter of the king of Manipur) and Aniruddha married Usha (daughter of Bana of Sonitpur).

The territory of ancient Kamrupa-Pragjyotish was extending from Kundilnagar (Parshuram Kunda) to Jalpaiguri, Koch Bihar, Rangpur to the west.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Anient Kamrupa was divided into four pithas—(1) Ratna pith; (2) Kampith; (3) Swarnapith; (4) Saumapith. The Kamakhya of Kamrupa is the greatest centre of Tantric form of Brahmanism. In ancient Kamrupa there were twelve centres of Tantric religion. These centres are known as 'Śiva-Sati' pithas or ·Ardhanāriswar Develaya". These pithas originated from the mortal remains of Sati, wife of Lord Śiva. These twelve pithas are (1) Kamakshya, (2) Tamreswari, (3) Mahuripara, (4) Deobaharguri, (5) Pingaleswar, (6) Gopeswar, (7) Bhringeswar, (8) Bilweswar, (9) Kedarnath, (10) Bagheswari, (11) Puri-hareswar, (12) Duhi, are extending like a half-moon from Bijni (Goalpara District of Assam) to Khairabari (Darang district of Assam).

'Pingaleswar', 'Ardhanariswar' is a śiva-sati pitha situated in the modern district of Kamrupa on the north-bank of Brahmaputra. This pitha might have developed after the vedic age and during the puranic period.

The recent excavation done on the original site of Pingaleswar has testified the high-order of Pingaleswar civilization. Hundreds of sculptures of gods and goddesses of Hindus in different erotic gesture and posture including a black-stone sculpture of Lord Krishna, several sculptures of śiva-linga, dancing gandharvas, flying Apsaras, animals, Architectual evidence of pillar, walls, tunnels, temple. etc. provide as a great treasure of Pingaleswar civilisation.

H-10 SOME RIDDLES OF MAHABHARAT SOLVED AND MAHABHARAT PERIOD DETERMINED

DR. P. V. VARTAK, PUNE

Vyas has deliberately put some riddles in Mahabharat. Some Astronomical riddles solved here are :

(1) Planets stated to have occupied two or more Nakshatras.

(2) Venus in Proshthapada Purva while Sun in Jyeshtha which is impossible.

(3) Rahu between Chitra and Swati with Eclipsed Sun in Jyeshtha-this also is impossible.

(4) Seven Planets colliding-This is not explained so far by anybody.

(5) Jupiter and Saturn near Vishakha.

(6) Jupiter in Rohini.

(7) Mars in Shravan as well as Brahmarashi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The Lunar month, in India, is named after the Nakshatra occupied by the full Moon in that month. But this is not always the case. The Full Moon may be three Nakshatras away. For example in 1979, in the month of Margashirsha the full moon was in Kruttika. This is a mistake which has to be accepted. Hence, we can say that in the Magha month, when Bhishma expired, the full Moon was not actually in Magha but was in Hasta. The Sun was diametrically opposite in Revati. This was the time of Winter Solstice.

The Winter Solstice moves backwards at the rate of 960 years per Nakshatra. Today it is in Mula. So it was on Revati between 5480-6440 years B.C. This is the period of Mahabharat.

With Winter Solstice on Revati, rainy season occupies Bhadrapada and Ashwin months. Naturally, Margashirsha has plenty of water, food-grains, and grass but no mud. It is cheerful with moderate cold, hence is the best month. That is why Lord Krishna said in Geeta "Masanam Margashirshoham." As Winter Solstice lies in Phalgun the next month Chaitra is having moderate cold and is cheerful for wars. Thus our period satisfies seasons of Mahabharat.

As the Winter Solstice was on Revati, Vyas took Ashvini as the first in the list of Nirayana Nakshatras. At that time Vernal Equinox was on Punarvasu so Vyas took Pushya as the first and named it Ashvini in his Sayana method. Using this nominclature (Sayana Ashvini=Nirayana Pushya) Vyas constructed riddles, about planets. Thus Mars was in Nirayana Anuradha and Sayana Magha, Jupiter was in Nirayan Shravan and Sayan Swati (near Vishakha), Saturn was in Nirayana Purva Phalguni and Sayan Rohini.

Shravan and Phalguni are equidistant from Vishakha so the statement that Jupiter and Saturn were near Vishakha is correct.

Rohini was divided by Saturn 5294 years BC or a few centuries before. Mahabharat mentions "Akashe Rohinim Bhettum". Our period is in concordance with this.

The mistake of three Lunar Nakshatras was carried over to the Sun. The Sun was in Uttara Ashadha and not in Jyeshtha.

Rahu was between Sayana Chitra and Swati i. e. in Nirayana Uttara-Ashadha. This explains Eclipse of the Sun.

Sun in Uttara Ashadha shows correctness of Venus in Purva Proshthapada only 46 degrees away. Venus is always within 50 degrees from Sun.

"Bruhspati Samparivarya Rohinim" This statement shows impossibility like a moving mountain as is explained by the context. It is not to give position of Jupiter.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Retrograde Mars had fourth aspect on Shravan from Vishakha. Brahmarashi means a constellation of Brahma, which is Rohini. Mars from Anuradha or Vishakha had seventh or eighth aspect on Rohini.

In the light of these planetary positions seven planets namely, Sun, Moon, Mars, Jupiter, Marcury, Venus and Rahu come in a small field and appear to collide with each other proving the statements of Bhishma (17/2) and Karna (37/4) to be correct.

Sixty-eight days from beginning of war to the departure of Bhishma are corelated to the transition of Sun from Uttara Ashadha to Revati i. e. 68 degrees.

With all these explanations to the riddles we have to accept Mahabharat period as 5480 years BC. Edukachinha means Egyptian Pyramids. One such Pyramid from Egypt dated 3000 years BC. has revealed two shlokas from Geeta pertaining to Rebirth.

H-11. KALIṄGA IN LITERATURE AND INSCRIPTIONS (A STUDY ON ORIGIN AND TERRITORIAL LIMITS)

DR. BISWARUP DAS, UTKAL UNIVERSITY

Kaliṅga was named after a stock of people and not after a founder king. *Mahābhārata* has fixed the Ganges as the northern boundary of Kaliṅga and this is corroborated by the Greek historians. The Greek writers too fix the Godāvarī as the southern boundary of Kaliṅga. Its western limit, as fixed by the *Purāṇas* was the Amarakaṇṭaka hills. Kaliṅga formed a part of the Nanda empire during Mahāpadmananda, whereas the authority of Dhanananda was confined to the northern portion of it. Aśoka conquered the whole of Kaliṅga which was united during the time of Chandragupta Maurya and was a powerful state. Kaliṅga regained her freedom after the fall of the Mauryas and became the nucleus of a vast empire under Khāravelas. During the Gupta period the name of Kaliṅga does not appear in the political history though Samudragupta is stated in API as the subjugator of a number of petty principalities of the Kaliṅga region. Kaliṅga emerged as a powerful kingdom under the Māṭharas. After them the Eastern Gaṅgas and Vigrahas shared it between them. Kaliṅga regained her previous territorial limits in the rule of Ananantavarman Choḍagaṅga. But it was reduced to a small fiscal division in the time of Gajapatis.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

H-12. UNPOPULAR LYTTON

DR. V. C. P. CHAUDHARY, PATNA

Lytton, the Indian Viceroy, (1876-1880) carried along with his name a picturesque, if not particularly percipient political personality and made concerted efforts to forge a united conservative front to safeguard imperial interests. He posed to run with hares and hunt with the hounds in the process but hunted down one another for politico-economic designs of the British empire. The appalling result was that he continued to be hated by Indians even after his death. His death was not mourned at all because of his oppressive Indian administration and his disrepectful behaviour towards his own mother, according to the *Hindu Ranjika* (9 Dec., 1891). The *Dainik-o-Samachar chandrika* (29 Nov., 1891) even expected that he would be punished in the next world for his Indian crimes.

The present paper is an analysis of the reasons of Lytton's unpopularity on the basis of the study of some English newspapers and Lytton papers. In the columns of *The Friend of India* (16 June 1880) the causes of his unpopularity were described as follows :

"....he has been the first Viceroy who accepted office as a party tool : the first Viceroy who ever stooped to electioneering tricks. He resigns office as the played-out instrument of a played-out party. He has been the representative....of the Minister who invented that grotesque hybrid English Imperialism—of that political Ananias who professed to have the good cause of Conservatism at heart, and who wrecked it with falsehood; one of the faithful servants, a little lower than the gartered sapphira, a little higher than the ennobled poodle. His self-effacement, as his self-assertion towards his colleagues has been unconstiutional and arrogant. He has permitted himself to be treated as a puppet, and revenged himself by flouting as dummies the responsible advisers whom he could not get to dance as marionettes... His acts, not more pageants, have been a series of outrages on international rights, constitutional practice and the first principles of morality and freedom... He has posed this puissant Poetaster-as the Viceroy super experientiam."

Therefore, it was asserted that one would bid him adieu at the end of his Indian career with the following words :

"Thou wretched, rash, intruding fool, farewell."

Letters from Burne, Northbrook, Loth, Mallet, Morley, Hamilton and others sent from England similarly suggest that Lytton had become very unpopular in England also on account of his Indian administration. These letters reveal that the Afghan War, the Vernacular Press Act, License

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

and other taxes, the refusal of the permission to use the Bombay Town Hall to hold a meeting to protest against the arbitrary policy of the Government, the despatch of Indian troops to foreign countries for imperial purposes, his attitude towards the Council, the judiciary and the Civil service and similar other measures were the bone of contention and were making him unpopular in England.

H-13 "ON THE DATE OF JAITUGIDEVA, THE PARAMĀRA RULER" OF MALWA

R. J. DEOUSKAR, PUNE

No inscriptions of Jaitugideva have yet come to light. The Jaina author Paṇḍita Aśādhara, who was a contemporary of not less than five Paramāra kings of Malwa from Vindhyavarman to Jaitugideva, mentions, in the three dated praśastis to his works, to have completed some of his works in the reign of Jaitugideva. These praśastis are at present the only available source for ascertaining the period of the rule of Jaitugideva.

On the basis of Āśādhara's praśasti dated V.S. 1296, historians have attempted to fix Jaitugideva's period of rule from 1239 A. D. onwards.

The last available inscription of Devapāla, the predecessor of Jaitugideva, is dated V. S. 1289 (c. 1232 A. D.). The Muslim king Iltutmish 1211-36 A. D.) of the slave dynasty, invaded Ujjain and Bhilsa in 1234 A.D. Some of the historians have attempted to establish that Devapāla continued to rule over Malwa after the invasion of Iltutmish.

From Āśādhara's Praśasti dated V. S. 1292, which is obviously overlooked by historians, it is clearly indicated that Jaitugideva was ruling over Malwa by 1235 A. D. latest and that his predecessor king Devapāla's reign must have been over by that time. This would show that Jaitugideva succeeded to power atleast four years earlier than what is supposed now. An attempt is also made to reconsider some of the events in the light of the newly suggested date.

H-14 SOME NEWLY DISCOVERED COPPER PLATES FROM KUMAON, U. P. HILLS

Dr. MAHESHWAR P. JOSHI

The author has discovered fourteen copper plates belonging to the local Chanda dynasty of Kumaon. Three of these plates belonging to the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

reigning period of king Bhīshma Chandra throw valuable light on the chronology of the Chanda dynasty which was hitherto based on mainly *vaṁśāvalīs* and local traditions as compiled by Atkinson.

The earliest of these plates dated in Śaka 1427 records the restoration of a land-grant etc., sanctioned earlier by king Kīrtti Chandra—the father of Bhīshma Chandra—vide his charter originally written on a birch—bark.

The second plate is dated in Śaka 1434 and the third one in Śaka 1439.

None of these plates mentions the regnal year of its issuer.

H-15 ROLE OF BHOPAL IN MUTINY

Y. K. BUKHARI, BHOPAL

This paper comprises mainly the Persian correspondence of Nawwab Sikandar Begam (1847-1868), ruler of the erstwhile Bhopal State with the State Wakil, Munshi Bhawani Prasad and other important State officials, such as Bakhshi Murawwat Muhammad Khan, Acting Commander of the Bhopal Army, and various District Collectors. The documents cover a period of 11 years from 11 August 1857 to 5 December 1868 and furnish a detailed account of disturbances caused by the mutinous sepoys of the Bhopal Contingent at Sehore and Berasia, and some of the disgruntled Jagirdars of the State, prominent among them were Adil Muhammad Khan and his brother Fazil Muhammad Khan of Garhi Ambapani. It also shows that the various measures were taken by the Begam to put down the rebels in her State with an iron hand. Besides the documents throw light on some of the outstanding events of the great uprising in Madhya Pradesh (the Central India) and other parts of Hindustan which gives an idea of the courage, and perseverence displayed by the insurgents, in their attempts to overthrow the supremacy of the Britishers during the course of war of independence. It affords an insight into the strains and stressess, which the British had to experience before they could reestablish their hold over the country once again. The steps taken by the Begam in crushing the rebels make it clear that she was pro-British in her state policy.

As soon as the tales and rumours of the Mutiny spread in the nook and corner of the country the atmosphere of Bhopal State became tense and gradually worsened and the activities of Bhopal Contingent led towards an

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

open revolt. Nawwab Sikandar Begam who had been a staunch supporter of the British ruler and loyal to the East India Company was trying hard to keep the rank and file of the Contingent away from the rebels and mischief mongers. She had realised the gravity of the situation, therefore in order to keep herself posted of the latest developments, she deputed Munshi Bhawani Prasad for regular reporting of the events at Sehore.

Thus the paper throws light on the events of mutiny and details of the skirmishes between rebels and the ruler. The details of the two brothers Fazil Mueammad Khan and Adil Muhammad Khan have been described in the letters. One of them confirms the death of Fazil Muhammad Khan, the Jagirdar of Garhi Ambapani by hanging him on the main gate of Rahatgarh. Another significant feature of the paper lies in the fact that it also described the details of the revolt and death of a French native namely John Jacob Francis during the revolt of 1857.

H-16 THE KĀPĀLIKA SECT IN THE EARLY MEDIEVAL ORISSA

DR. BISWARUP DAS, UTKAL UNIVERSITY

The Kāpālika sect was an extreme offshoot of the Pasupats system of Śaivism. The theories and practices of this sect were most outlandish in character. Human sacrifice and esoteric practice formed the cardinal features of Kāpālika cult.

This cuit gained ascendancy in Orissa during the rule of Bhauma-Karas and Somavaṁśīs. The temples of 64 Yoginīs, Vaitāl and Varāhī, constructed during the reign of Bhauma-Karas were seats of Kāpālika sect. This is evident from the architectural plan and the sculptural representation of these temples. The inscriptions of Somavaṁśīs contain several varses praising the pursuit of physical love in their capital city. The Bhauma-Karas in the later phase of their reign and the Somavaṁśīs bore the epithet of *Paramamāheśvara.*

Thus the Kāpālika cult, which was a curious amalgamation of Saivism and Śaktism, gained royal patronage and the popular support in early medieval Orissa.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

H-17 A UNIQUE SYNCRETISTIC STONE IMAGE BASED ON AN EPISODE EROM THE SKANDA PURĀṆA

DR. H. V. STIETENCRON, TÜBINGEN UNIVERSITY, W. GERMANY

An image of Narasiṃha, sitting in *yogapaṭṭāsana* and having Lakṣmī on his lap, is not surprising. But a sculpural identification of this deity with Lord Jagannātha is a unique occurrence, unknown so far in the history of Indian art. The image in question belonging probably to the 18th century and found inserted into the wall of a temple of Śiva at Jānlā;, Orissa, is composed in such a manner as to leave no doubt about its identification with Jagannātha. Both Balabhadra and Subhadrā are added to the main image of Narasiṃha in the same form in which they are represented in the well-known images of the Purī temple, i. e. with crude stumps of arms emanating from the head of each deity at about the hight of the ears. In the same manner as in Purī, Subhadrā occupies the central position. But instead of being placed horizontally next to each other, the three figures in the stone image are arranged vertically, one on top of the other. A similar vertical arrangement of the Jagannātha triad is met with elsewhere. A search for the source of inspiration for this astonishing stone image shows that it is a relatively faithful rendering in stone of a textual passage ocurring in the Puruṣottama-Māhātmya of the Skanda Purāṇa. The passage refers to a vision obtained by king Indradyumna, Saint Nārada and others on the occasion of the first *pratiṣṭhā* ceremony, when the newly-carved wooden images of Jagannātha, Balabhadra, Subhadrā and Sudarśanacakra are about to be installed in the just completed temple at Puruṣottama-Purī.

The vision merges the four wooden images first into one flaming appearance of Narasiṃha in his world-consuming *ugra* aspect. Then, after drawing a Narasiṃha-*yantra* and using the *mantrarāja* in honour of Narasiṃha, the god is seen in his peaceful aspect which corresponds in almost all important details to the stone image just described.

H-18 बन्धुल गोत्रीय ब्राह्मणों का केन्द्र

डा० गौरी शंकर तिवारी, फैजाबाद

गहडवाल कालीन राजाओं के समय में साविथ देश के बन्धुल गोत्रीय ब्राह्मणों की वड़ी प्रतिष्ठा थी। विशेष रूप से तत्कालीन राजाओं ने प्रभावित होकर इनके नाम अनेक दानपत्र जारी किये। कन्नौज के गोविन्द चन्द्र के वनारस दानपत्र (वि० सं० ११६२)-(११०५

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ई०) से विदित होता है कि बन्धुल गोत्र के ब्राह्मणों का मूल स्थान साविथ देश था[1] जिसका तादात्म्य श्रावस्ती (गोंडा बहराइच सीमा पर स्थित आधुनिक सहेत-महेत ?) से संभवतः स्थापित किया जा सकता है। अभी तक इस स्थान का निश्चित रूप से स्थानीयकरण नहीं हुआ है।

साविथ देशीय बन्धुल गोत्र के ब्राह्मणों के त्रिप्रवर ऋषियों के नाम बन्धुल, अघमर्षण एवं विश्वामित्र का उल्लेख गहडवाल दानपत्रों में हुआ है[2]। वे यजुर्वेद के अध्येता तथा विशेष कर वे वाजसनेय शाखानुयायी थे[3]। अनेक दान पत्रों में बन्धुल गोत्रियों को बताया गया है कि उनकी शाखा यजुर्वेद है जो संभवतः भ्रान्ति के कारण उल्लिखित है[4]।

उक्त मूल स्थान के ब्राह्मण पुरोहित, राजपुरोहित, दीक्षित, महादीक्षित आदि विशिष्ट उपाधियों एवं पदों को प्राप्त किये थे।

पुरोहिती कार्य उनके व्यवसाय का द्योतक है। ऐसा ज्ञात होता है कि दीक्षा आदि के माध्यम से वे अपनी जीविका चलाते थे। बन्धुल गोत्रियों में उक्त उपाधियां एवं पदों का परम्परागत रूप से तीन-तीन एवं चार-चार पीढ़ियों तक प्रयोग किया जाता रहा। दीक्षित नागानन्द (पितामह), दीक्षित पुरवास (पिता) तथा दीक्षित बील्हकाय (पुत्र) का नाम विचार्य है[5]। दीक्षित पुरास (पितामह), दीक्षित बील्हा (पिता एवं दीक्षित जागू शर्मा पुत्र) का नाम एक अन्य दानपत्र में है[6]। इस प्रकार के दीक्षित उपाधिधारी ब्राह्मणों का उल्लेख अनेक दानपत्रों में मिलता है[7]। दीक्षित उपाधि के अतिरिक्त महादीक्षित याज्ञवल्क्य एवं महादीक्षित विष्णु शर्मा के नाम भी ध्यातव्य हैं[8]। जागू शर्मा एवं प्रहराज शर्मा, महापुरोहित

१—साविथ देश विर्गताय वाजसनेय साखोमृगाय बंधुलगोत्राय बंधुल अघमर्षण विश्वामित्र त्रिप्रवराय ॥ दीक्षितनागानन्दपौत्राय दीक्षितपुरवासपुत्राय यजुर्वेदविद्यानलिनीविकासन-प्रत्यक्षभास्कराय दीक्षितवील्हकाय।
ए इ २ पृ० ३६०, ३६२

२—तत्रैव
तत्रैव ४, पृ० १०१-१२८
तत्रैव २६ पृ० ७३

३—तत्रैव

४—तत्रैव

५—कन्नौज के गोविन्द चन्द्र का बनारस ताम्रपत्र ए० इ० २ पृ० ३६०

६—तत्रैव पृ० ३६२-६३

७—कन्नौज के गोविन्द चन्द्र का कमौली दानपत्र ए० इ० २६ पृ० ७३,
तत्रैव ४ पृ० १०१-१२८

८—जयचन्द्र का दानपत्र तत्रैव पृ० १२१,
तत्रैव २६ पृ० ७३
तत्रैव ४ पृ० १२७-२८
विजय चन्द्र एवं युवराज जयचन्द्र का दानपत्र, तत्रैव पृ० ११९-१२०

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

थे[1]। महापुरोहित प्रह्लाद शर्मा राजगुरु भी था[2]। गहडवाल नरेशों के लिये परम्परागत रूप से पुरोहिती कृत्यों को सम्पादित कराने वाले बन्धुल गोत्र के ब्राह्मण सर्वत्र प्रभावशाली थे एवं उन्हें सम्मानित स्थान प्राप्त था।

उपर्युक्त तथ्यों से विदित होता है कि द्वादश शताब्दी में मूलस्थान श्रावस्तो (साविथ देश) के बन्धुल गोत्रीय ब्राह्मणों का प्रभाव एवं प्रसार गहडवालकालीन मध्यदेश में था। यहाँ मध्यदेश से तात्पर्य आधुनिक सम्पूर्ण उत्तर प्रदेश से है।

H-19 मध्ययुगीन राजस्थान और सामूहिक विवाह

डा० कान्ति किशोर भरतिया, कानपुर

भारत वर्ष में इसलामी झंडे की नींव मजबूत करने के उद्देश्य से अकबर ने हिन्दू मुसलिम एकता और सहिष्णुता की नीति अपनायी। यद्यपि वह उसके उद्देश्य की पूर्ति के लिये आडम्बरमात्र थी इसलाम के लिये अव्यवहारिक होने के कारण अकबर के अनन्तर तत्काल ही त्याग दी गयी। देश के अधिकांश भाग में यद्यपि इसलाम का प्रावल्य था। राजस्थान प्राचीन गौरव और मर्यादा की रक्षा कर रहा था। मुसलमानों के आतंक के कारण कन्याओं के विवाह एक भीषण समस्या हो रहे थे। शाहजहां और औरंगजेब के शासनकाल में राजस्थान में अनेक सामूहिक विवाह सम्पन्न हुए। प्रायः राजस्थान के नरेश, कोई विजय करते थे या राज्याभिषिक्त होते थे, प्रसन्नता के अवसर पर अपनी पुत्री का विवाह और उसके साथ सामूहिक विवाह सम्पन्न करते थे। मेवाड़ राजस्थान का शिरोभूषण था। 'राजप्रशस्ति' औरंगजेब के समय में लिखा गया संस्कृत महाकाव्य है। १६८७ ई० में यह शिला पर उत्कीर्ण किया गया था अद्यावधि यह संस्कृत का सबसे विशाल शिलालेख है। उसके अनुसार[3] तीन सामूहिक विवाह महत्त्वपूर्ण हैं। जब जगत्सिअं (१६२७ से ५२) ने वांसवाड़ा पर विजय प्राप्त की अपनी पुत्री का विवाह किया जिसके साथ अन्य सत्ताइस निकट सम्बन्धियों की पुत्रियों के विवाह हुए। राजसिंह तुलादान करने के ३ मास बाद राज्याभिषिक्त हुआ उसी अवसर पर अपनो बहिन का विवाह और निकटसम्बन्धियों की ७१ कन्याओं के विवाह हुए। राजसिह ने अपनी पुत्री का विवाह उस समय किया जब वह उस कन्या से विवाह कर चुका था जिस पर औरंगजेब अनुरक्त था। इस प्रसन्नता में निकट सम्बन्धियां की ९८ पुत्रियों के विवाह हुए और समस्त वरों को सामान्य रूप से राजकोय उपहार प्राप्त हुए।

१—तत्रैव २६ पृ० ५३
तत्रैव ४ पृ० १२१
तत्रैव पृ० ११९-२३
२—तत्रैव ४ पृ० १२१
३—राजप्रशस्ति ५।२८....३०, ६।१....३, ८।३९....४३

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

H–20 संस्कृत महाकाव्य में अभिव्यक्त सिंधिया राज्य का विस्मृत मंत्री श्री कृष्णाजी कदम

समय-समय पर विद्वान लेखकों ने अत्यधिक प्रयत्नपूर्वक तात्कालिक परिस्थितियों एवं महत्त्वपूर्ण घटनाओं को साहित्य के रूप में चिरस्थायी वनाते हुए अपनी विद्वत्ता का परिचय दिया। परन्तु धीरे-धीरे समस्त साहित्य विस्मृति के गर्त में विलीन होता चला गया।

ग्वालियर के विद्वान् संस्कृत साहित्यकार स्वर्गीय श्री बालशास्त्री गर्दे तथा उनके द्वारा रचित साहित्य भी इससे अछूता न रह सका। इन्हीं गर्दे विरचित "जयाजी-प्रबन्ध" नामक ऐतिहासिक संस्कृत महाकाव्य की मात्र एक ही प्रति इस समय सिंधिया प्राच्य-शोध-संस्थान, उज्जैन के ग्रन्थालय में हस्तलिखित ग्रंथ क्रमांक ३५०५ के रूप में सुरक्षित है। प्रस्तुत ग्रंथ में सिंधिया वंश के क्रमबद्ध वर्णन के साथ-साथ तात्कालिक कतिपय महत्त्वपूर्ण ग्वालियर निवासियों तथा विद्वानों का परिचय एवं तत्कालीन शासन व्यवस्था का सुन्दर चित्रण किया गया है। १९ वीं शताब्दी की सिंधिया शासित शासन व्यवस्था से निकट सम्बन्ध रखने वाले अनेक पात्रों में से एक श्री कृष्णाजी कदम जैसा महत्त्वपूर्ण व्यक्तित्व हमारे लेख का विषय है जो महाकाव्य में यत्र-तत्र खलनायक के रूप में दृष्टिगोचर होता है।

तृतीय सिंधिया शासक जनकोजीराव के अमात्य पद पर कार्य करते हुए कृष्णाजी कदम ने अपने दुष्कार्यों से वे असफलताएं प्राप्त की, जिससे राज्य की स्थिति एक दिन अत्यधिक दयनीय अवस्था में पहुँच गई। ऐसा महत्त्वपूर्ण व्यक्तित्व इतिहासकारों की दृष्टि से ओझल बना रहे—यह आश्चर्य का विषय है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

9. ARCHAEOLOGY SECTION

A-1 THE SOCALLED COINAGE OF VISVASIMHA

Dr. JAI PRAKASH SINGH, VARANASI

The earliest known coins of the Koches are those issued by King Naranarayana who is supposed to have initiated the Ahom money. But the Koch historical traditions recorded in Rajavamsavali of Durgadas Majumdar, a 19th century court chronicler credit Visvasimha to have initiated the Koch coinage. Some modern scholars seem to favour, on the authority of Rajavamsavali that Visvasimha was the originator of Koch money. It is said in this work that Visvasimha issued his coins in the 13th year of his reign. Some of the Assamese chronicles state that Visvasimha repaired the temple of Kamakhya and placed a gold coin in each set of two bricks. These sources, however, do not indicate that these coins were also issued by him. Hence the evidence of Rajavamsavali is not corroborated by any other source.

In the Rajavamsavali it is said that Visvasimha presented five hundred horses and an equal number of gold coins to his contemporary Ahom king Suhungmung. The Ahom sources, on the contrary do not refer to any gift of coins made by Visvasimha to his Ahom contemporary, even though they refer to different kinds of presents made by the Koch king on two different occasions.

The suggestion that coins of Koch Visvasimha may be discovered when the ruins of the old city of Kamatapur (mod. Gosanimari) are excavated is a little too far fetched. Coins of several kings of north eastern India are known to us, but most of these are not from any excavations. Hence, had Visvasimha issued coins on a regular basis his issues too would have likewise been found. And it will indeed be very difficult to think that all his coins lie buried in Gosamimari.

Under the circumstances it seems reasonable enough to hold that Visvasimha did not issue any coins.

A-2 SCULPTURES OF AN INTERMEDIARY ZONE

GAUTAM SENGUPTA, SANTINIKETAN

The district of Purulia (West Bengal), located in the western extreme of Bengal, provides enormous materials for the study of sculptures

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

of an intermediary zone. Lying in close proxmity to three major cultural regions, Magadha, Utkala and Rādha, its sculptural activities exhibit blending of various idioms within a stylistic framework. The paper seeks to explain the origin of sculptural activity in this zone, pattern of distribution of sites, religions affiliation of the sculptures and their stylistic features.

A-3. SIDE LIGHT FROM THE NĀGĀRJUNAKOṆḌA INSCRIPTION OF ĀBHĪRA VASUṢEṆA

DR. S. SANKARANARAYANAN, TIRUPATI

The king Ābhīra Vasuṣeṇa's only known inscription was unearthed at Nāgārjunakoṇḍa, two decades ago. And it has been noticed in the *Indian Archaeology 1958-59-A Review*, and in the *Annual Report on Indian Epigraphy 1959-60*. It has also been edited in the *Ephigraphia Indica* Volume 34 and commented upon (Ibid, Volume 36). However the inscription still requires a more careful study.

This record is dated in the first day of the 7th fort-night of the 2nd regnal year of the Ābhīra king Vasuṣeṇa. It records that the Lord Aṣṭabhujasvāmin (i.e. an image of his), carved out of the *Urumbara* (Fig) tree, was installed on the Seḍagiri by one Śiva-Seṃba of the Kauśika *Gotra* and of the Paribiḍeha clan. This Śiva-Seṃba is endowed with three designations viz., *Mahāgrāmika, Mahātalavāra* and *Mahāḍaṇḍanāyaka*. The records also tells us that the image of the said Aṣṭabhujasvāmin could not be disturbed from its place by (1) a Śaka king Rudradāman of Avantī, with a columns of the Yavana soldiers, perhaps under his control; and (2) Viṣṇurudraśivalānanda Sātakarni of Banavāsi. The said Śiva-Seṃba is further stated (1) to have arranged to beautify the enclosure wall of a temple on the Parvata; (2) to have cleansed a lake or tank named Mahānaṃdā evidently on the Parvata itself; (3) to have excavated two wells, on the Seḍagiri and on the Muṃḍagiri; and (4) to have raised groves at the foot, no doubt, of the Seḍagiri, and of the Muṃḍagiri.

The present *praśasti* was composed by one Tiṣya Śarman of the Bhāradāvja Gotra, who is described as an officer in a religious establishment built by Seṃbaka.

The deity Aṣṭabhujasvāmin is a form of Viṣṇu. The Śaka king Rudradāman may have to be identified with the Western Kṣatrapa king Rudradāman II. Other persons mentioned in the record are unknown

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

elsewhere. The Seḍagiri is no doubt the Nāgārjunakoṇḍa Hills, famous for white marble stones now known as Palnāḍu marbles.

In the light of the above study of the record in question, and the identification of persons and locality suggested above, one may have to revise some of the conceptions, generally held by scholars with regard to the present record and with regard to contemporary histo ry of the area.

A-4. PREHARAPPA EXCAVATIONS AT AKHNOOR

D.C. PRASHANT, JAMMU

Akhnoor, a historic town on the right bank of river Chenab, 30 km from Jammu, became more prominent when the Central Archaeological department unearthed preharappa civilization there in 1976. Besides, Harappa and Kushan civilizations were also brought into light.

About sixty years back, the reputed archaeologist Charles Fabri excavated coins, terracotta, black stone idols of Vishṇu and several other statues. The terracotta had Greek influence. According to the Greek accounts, the Greek rulers, after Alexander, invaded this part but they were forced to halt there because they could not cross the mighty river Chenab.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

10. INDIAN LINGUISTICS SECTION

IL-1. TAGORE'S STYLES OF PRONUNCIATION

BHAKTI P. MALLIK, CALCUTTA

Any attempt at a discussion of Tagore's pronunciation is not easy. Firstly, the pronunciation of an individual does not lend itself so easily to any discussion of it as does that of a linguistic group. What adds to the problem is the fact that Tagore is an institution in himself. Secondly, the discussion of an individual pronunciation presupposes his availability as an informant. To be explicit, it is necessary that his voice is recorded. So far as Tagore is concerned we have been deprived of that too. We have neither any discs nor any taped version of a single Bengali speech or talk or discussion of Tagore, all we have are a few songs and recitations in the poet's own voice thanks to the Gramophone Company. The language of the Tagore family we shall say, was a social dialect. Of course, the present style of Shantiniketan is a transform version of Tagore style. Calcuttans had a dialect of their own popularly known as the Calcutta Cockney. The Calcutta Cockney lost its ground to the onslaught of Tagore culture mainly. Hence, from the standpoint of linguistic research, the need for a critical analysis of the poet's styles of speech. In this paper, I tried to depend only on the available Gramophone discs excluding his writings.

IL-2. THE *ŚARADRĀTRI*, A NEW COMMENTARY ON THE *SIDDHĀNTAKAUMUDĪ*

DR. K. S. R. DATTA, TIRUPATI.

Andhra Pradesh was very fortunate in giving birth to an illustrious Sanskrit scholar, Bellaṁkoṇḍa Rāma Rāya Kavi who lived during 1875 to 1914 in Pamiḍipāḍu of Guntur district in Andhra Pradesh. He had the grace of Lord Haygrīva and hence without much study under teachers acquired mastery of several branches of learning as Grammar and Advaita Vedānta. Though he lived for 38 years, he composed 143, Sanskrit works on a variety of subjects as Stotras, Kāvyas, Dharma-Śāstras, Advaita Vedānta and Grammar. His contribution to Advaita Vedānta is unparalled as he has refuted in detail the system of Viśiṣṭādvaita, replied to the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

charges levelled against Advaita by Rāmānuja and Vedānta Deśika and established Advaita on a sound pedestal.

This scholar wrote a detailed, lucid commentary called the *Śaradrātri* on the *Siddhāntakaumudī* of Bhaṭṭojī Dīksita. It is highly explanatory and an improvement over the popular earlier commentaries, the *Tattvabodhinī* and the *Bālamanoramā*.

The articles discusses the merit of the commentary and reveals the scholarship of Rāma Rāya.

IL-3. <<ON AN OVERLOOKED PROBLEMATIC READING IN THE PRINTED TEXT Of BHAṬṬOJI-DĪKṢITA'S SIDDHĀNTA-KAUMUDĪ

Dr. BISWANATH BHATTACHARYA, SANTINIKETAN

In the Kṛtya-prakaraṇa, under Pāṇini's rule <<yaja-yāca-ruca-pravacarcaś ca>> [Aṣṭādhyāyī, 7/3/66], the printed text of Bhaṭṭoji Dīkṣita's Siddhāntakaumudı in the various hitherto published editions appears to record uniformly a questionable reference to the Kāśikā as follows :

....<<tyajeś ca>> [=Kātyāyana's Vārttika]/tyājyam/<<tyaji-pūjyoś ca>>iti Kāśikā [sammato Vārttika-pāṭhaḥ]/tatra pūjer grahaṇaṁ cintyam—Bhāṣyā-'nuktatvāt/<<ṇyat-prakaraṇe tyajer upasaṁkhyā-nam>>iti hi Bhāṣyam/

From the afore-cited excerpt it transpires that Bhaṭṭoji-Dīkṣita challenges the authenticity of the wording of Kātyāyana's Vārttika as recorded in the Kāśikā and gives the correct wording of the same in the light of Patañjali's Mahā-bhāṣya. To be precise, Bhaṭṭoji relies on the authority of Patañjali and accepts kutva-niṣedha in the case of the root√tyaj (a)-[hānau] when-[ṇ]ya[t]-pratyaya follows but does not allow the question of kutva-niṣedha in respect of the root√pūj (a)-[pūjāyām] also because the latter root being ṇy-anta happens to be aj-anta and as such admits of -ya[t]-pratyaya. In this matter Bhaṭṭoji appears to have followed Kaiyaṭa's line of thinking[1]. Nāgeśa follows Bhaṭṭoji[2].

1. pūjyam iti tu ṇy-antasya pūje rūpam/
[Patañjali's Mahā-bhāṣya, with Kaiyaṭa's Pradīpa and Nāgeśa's Udd-yota ed. ...Guruprasāda Śāstrin, Adhyāya 7, Benares City, 1938].

2.(a) evañ ca <pūjeś ce>ti *Vṛttiś* cintyeti bhāvaḥ//
[Patañjali's Mahā-bhāṣya, op. cit.]

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

In the present context we might be permitted to mention on passant that Jinendrabuddhi, Puruṣottamadeva and Melputtūr Nārāyaṇa Bhaṭṭatiri of the Pāṇini school of Sanskrit speak of kutva-niṣedha in respect of √tyaj (a)-only. The wording of the Vārttika followed by them makes no mention of √ pūj(a)-also.

Moreover, Śarva-Varman, Candragomin, Bhoja, Śākaṭāyana, Devanandin, Hemacandra, Malayagiri, Somadeva-sūri, Bopadeva and Puruṣottama Vidyā-vāg-īśa also follow the same line.

It is strange that Anubhūtisvarūpācārya speaks of kutva-niṣedha in respect of √ pūj-(sic) also, adding-[gh]ya[ṇ]-[= Pāṇini's - (ṇ)ya (t) -] to it.

After this brief apercu of the different systems of Sanskrit grammar on the topic under consideration we might now turn to examine the question of Bhaṭṭojī's reference to the Kāśikā.

What strikes us at the outset is the fact that the alleged wording of the Vārttika cannot be traced in the standard editions of the Kāśikā where we find the normal reading as <<ṇyati pratiṣedhe tyajer upasaṅkhyānam/ >>, followed by a single illustration, <<tyājyam>>.

Thus the imputation is not substantiable and as such Bhaṭṭoji's attack misses its target.

Under these circumstances we are not in a position to answer categorically whether Bhaṭṭoji cited from his memory without checking the text of the Kāśikā at the time of composing his Siddhānta-kaumudī, or the blame of mislection has to be apportioned to the scribes or textual recensions or editors or printers of the Siddhānta-kaumudī or the Kāśikā. Pursuit of such idle speculations is neither profitable nor advisable and can thus be left out safely by scholars.

We should rather take an objective view of the situation and try to trace the source of the Vārttika with its problematic wording.

Thus, strangely enough, the problematic Vārttika, which is ascribed wrongly to the Kāśikā, is traced as such in Rāmacandra's Prakriyā-kaumudī which runs as follows :—

...<<*tyaji-pūjyoś ca*>>// na kutvam/tyājyam/*pūjyam*/

As in other cases, Bhaṭṭoji's target here is the Prakriyā-kaumudī.

By<<*Vṛtti*>>Nāgeśa means obviously the Kāśikā-Vṛtti.

(b)<pūjyam<iti tu ṇy-antasya pūjer yati bodhyam/ <<pūjer nitya-ṇy-antatvāt tad-grahe phalā-' bhāva>>ity anye/

[The Bṛhac-chabdendu-śekhara ed. Sītārāma Śāstrin, Part III, Varanasi—2, 1960]

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

In the light of this finding we propose a rational emendation in Bhaṭṭoji's Siddhānta-kaumudī as :

<<tyaji-pujyoś ca>>iti [*Prakriyā-kaumudī*||...
śrī-Guru-caraṇa-samarpaṇam astu||

IL-4. A STUDY OF THE MAXIMS EMPLOYED BY HARIDĪKṢITA IN HIS *BṚHACCHABDARATNA*

M. S. BHAT

Haridīkṣita belonged to a family of distinguished grammarians. He had the rare fortune of being initiated into the intricacies of the Pāṇinian grammar firstly by his illustrious uncle, Bhānujı-dīkṣita (1600-1660) and later by his father, Vireśvara-dīkṣita (1590-1650). Due io his a typical or rather outright criticism of the earlier, grammarians including his own illustrious teacher, Kṛṣṇa-bhaṭṭa of Śeṣa family in the *Prauḍhamanoramā* (abbrev. *PM*) an auto-commentary on the *Vaiyākaraṇasiddhāntakaumudī*, Bhaṭṭojī-dīkṣita (1550-1630) was reviled by descendants of Śeṣa family, their disciples among whom Paṇḍitarāja Jagannātha is the foremost and his works animadverted upon. Hari-dīkṣita (1640-1700) wrote the *Bṛhacchabdaratna*, (abbrev. *BŚR*) a commentary on *PM* and a commentary on *Vyākaraṇa-mahābhāṣya* of Patañjali.

The *BŚR* is copious, learned and profix bordering at times on verbalism. Hari-dīkṣita following the lead of the philosophical treatises of that time raises objections or arguments against the admissiability of either the criticism directed against *PM* or alternative interpretations proposed by the rival School. In these recondite discussions, Haridīkṣita adduces maxims or rules of application (Nyāyas or Paribhāṣās) employed by the rival school of Pāṇinian grammar and often he himself recourses to several maxims either to vindicate, substantiate or to justify the interpretations of *PM*, his own arguments or a particular form as the case may be.

The main purpose of this study is to sort out, and evaluate the maxims which are well-established in the Vyākaraṇa Śāstra, in ordinary life and in other scientific or philosophical treatises (excluding, of course, the maxims explicit or implicit in Pāṇini and those included in *PŚ*) and of which about seventy occur in the published portion of *BŚR*.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-5. LATER FORMS IN PALI

MADHUSUDAN MALLIK, SANTIAKETAN

Pali is a middle Indo-Aryan idiom of the first MIA period. It has several stages in its development. It abounds in forms used in the earlier and later periods. The later forms are mostly used in the prose literature and sometimes act as explanations of the archaic forms in the commentaries. An attempt is here made to collect as many forms and to offer explanations.

IL–6 तथायुक्तञ्चानीप्सितम् 11/4/50 (PĀṆINI) : A BUNDLE OF CONTRADICTIONS

DR. K. N. JHA, BHAGALPUR

This article highlights the contradictions in the sūtra and tries to judge the inevitability or otherwise of it in the Pāṇinian System of Sanskrit Grammar.

This sūtra deals with the कर्मसंज्ञा relating to अनीप्सित object, whether of द्वेष्य or उदासीन kind. The use of the word अनीप्सित in the sūtra raises the first contradiction. Joined to the identical varbal base, as is suggested within the framework of this sūtra, even the अनीप्सित object will be, strictly grammatically speaking, treated at par with the ईप्सिततम object. In this light, the examples given by Bhaṭṭojī in his सिद्धान्तकौमुदी, again, appear contradictory.

In ग्रामं गच्छन् तृणं स्पृशति the two objects, both socalled अनीप्सित 'तृण' and the ईप्सिततम 'ग्राम', are, really, equally placed in regard to the two verbal bases relating to them and hence, the both are ईप्सिततम objects. In the second example, though the root is the same, the verbal bases are clearly two, to which there are two objects, both so-called अनीप्सित 'विष' and the ईप्सिततम 'ओदन'. This tells the same story in a slightly different way. When a single verbal base is retained and two objects related to it, according to the spirit of the sūtra itself to which the examples contravene, still the two objects remain but in the truer and undoubted sense of the term, as in ईश्वरं गुरुं (च) भजते and ग्रामं पन्थानं गच्छति etc. The example प्रयागं गच्छन् काशीं गतः is, grammatically, tartamount to ओदनं भुञ्जानः विषं भुङ्क्ते .

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

As a matter of fact, ईप्सिततमत्व is प्रकर्षेच्छाविषयत्व or प्रधानोद्देश्यत्व and अनीप्सितत्व अनिच्छाविषयत्व or अनुद्देश्यत्व, and any object to the verb might be, automatically, ईप्सिततम and so, it takes कर्मत्व; it cannot, perhaps, be that which the subject does not desire might be, in an affirmative or negative manner, and hence the concept of अनीप्सितत्व is a misnomer in Sanskrit Grammar.

In the article, profuse light has been shed on the subject, even in the light of the traditional Sanskrit Commentaries. It is surprising that even some of these great commentators have erred on the basic points, but then, the rest have found the truth at the bottom to which they have made covert suggestions, here and there.

IL-7 CONCEPT OF *JĀTI* IN THE *AṢṬĀDHYĀYĪ*

DINABANDHU KAR, PUNE

Pāṇini has used the term *'jāti'* in twentythree rules in his *Aṣṭādhyāyī*. Its continuation is also implied in three more rules. But nowhere he defines the term. Kātyāyana is also silent. It is in the *Mahābhāṣya* on P 4.1.63 that we find two *Kārikā-s* which are taken by all the commentators to be a definition of the concept of *jāti*. But, when one looks at the examples offerred in the rules with Patañjali's definition in mind one is struck by the fact that in a number of rules this definition does not fit in well. Moreover, there is a time gap between Pāṇini and Patañjali. So it may be possible that Patañjali might have read later ideas in Pāṇini's rules, of which Pāṇini might have been quite innocent. Hence, a critical examination of all the rules wherein the term *jāti* occurs is undertaken with a view to finding the common import of the term. In course of the discussion its distinction from *saṁjñā* and other allied concepts has been shown.

IL-8 DID CANDRA COMPOSE THE ACCENTUATION RULES ?

PRAFULLA CHANDRA DASH, PUNE

A view generally prevails that, in an effort to simplify Sanskrit Grammar, Candra did not compose Rules discussing Accentuation as he has also not dealt with the Vedic language. Indications, however, have

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

been detected both in the *Sūtra-s* as well as in the *Vṛtti*, which point to a strong possibility that accentual peculiarities were dealt with in C's Grammar. The question of the recipient of the credit for that treatment depends upon the identical or separate authorship of the *Sūtra-s* and the *Vṛtti* on the Grammar. Birwe has inconclusively discussed these points, and Harshanath Mishra feels that Candra did compose such Rules. Evidence is brought forth by the present writer which seems to prove that it was probably in the mind of Candra to compose these Rules which, however, he could not do, and that the work was done by another scholar who was the author of the *Vṛtti*.

IL-9. A STUDY ON A CERTAIN TYPE OF HYBRID-COMPOUNDS IN BENGALI

Dr. GIRINDRA NATH CHATTERJEE, BURDWAN

The article is an humble effort to explore the cause or causes of the origin of a type of Hybrid-Compounds in Bengali of which one of the compounds is a Perso-Arabic word and both the components indicate same or similar conceptual meaning. In general, the formation of H. C.s presupposes contact between more than one linguo-cultural group. After the emergence of Bengali as a separate NIA language, the people who first came to Bengal with a distinct culture separate from the indigenous one were the Muslims. When they came first to Bengal in bulk, there was no mutual intelligibility between the language or languages spoken by them and Bengali. Hence, during the first stage of cultural contact 'Semibilingualism', i. e. 'receptive bilingualism accompanying productive monolingualism', developed. Full bilingualism was the next stage in case of the Muslim foreigners only because of their being numerically weaker than the Indians. But, at the first stage of cultural contact, in order to overcome the barrier of mutual unintelligibility between the languages in contact, both the linguo-cultural groups tried to understand each other's vocabulary used frequently. Such need generally compels the compilation of bilingual dictionaries. A reference has been made available to us by Dr. H. C. Pal that during the 15th C. (A. D.) a few number of Pertian dictionaries were compiled, the special characteristics of which were that the Perso-Arabic words had also Hindi equivalents. But bilingual dictionary can at best pave the way for cultural contact between literate societies only and socio-cultural contact can never confine to literate

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

society alone. Illiterate people forming the bulk of society also take a vital part in cultural contact which leads to cultural fusion in the long run. But, illiterate as they are they cannot consult a dictionary. Hence, at this first stage of cultural contact with the Muslim foreigners speaking a language or languages unintelligible to them, the vast number of indigenous illiterate people also had to overcome the linguistic barrier to make the contact practicable by getting themselves acquainted with the words frequently used by the new-comers. Such an acquaintance was possible only by knowing and memorising the conceptual meanings of the words concerned. This need compelled the illiterate mass of Bengal to compile an oral as well as a working bilingual dictionary of their own. The H. C.s of 'rājā-bādśā' type formed such an oral bilingual dictionary during the first stage of cultural contact with this Muslim foreigners. After this first stage of cultural contact was over, the socio-linguistic need behind the formation of H. C.s under discussion came to an end.

But the H. C.s thus formed when subsequently became an inseparable part of the Bengali vocabulary and lost the original socio-linguistic context, ultimately surrendered to the general law of the change of semantic concept, and began to be used to denote the extension or completion of meaning as was suggested by Dr. S. K. Chatterjee.

A tentative list of the Bengali H. C. s under discussion has been furnished with the original article to be read in the conference.

IL-10. SANSKRIT METRICS : UNDERLYING PATTERNS AND MAPPING RULES

GAUTAM SENGUPTA

Rhythm is based on regularity. Traditional prosodists assumed that the metrical patterns of Vedic and Classical Sanskrit verse are based on regularity in surface phonetic phenomena. The aim of this study is to invalidate this assumption and to provide a systematic treatment of Sanskrit meters within the framework proposed by Morris Halle (1970), Two levels of structure-underlying and surface-are assumed together with a set of rules mapping the former into the latter. Meter is assumed to be the 'sequential pattern of abstract entities' in the underlying structure.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-11. VOICE CONCEPT IN SANSKRIT GRAMMAR

DR. V. SUBRAMANYAM, WALTAIR

In English language there are two voices, viz. active and passive voice. But in sanskrit grammatical system we have three voices viz. Active, Passive and middle voices. Further in English the question of change of voice arises only in the case of Transitive verbs but not in the case of Intransitive verbs. In as much as it concerns to Sanskrit language both the transitive and intransitive roots undergo change of voice. Therefore the chief factor as regards the change of voice is the Transitiveness or the intransitiveness of a root. Though there is no definite and systematic study regarding this character of a verbal root in English, Sanskrit scholars made quite a good way in this direction. The three disciplines in Sanskrit i. e. Tarka, Mimamsa and Vyakarana had discussed this subject in their own way. Therefore an attempt is made in this article to study this aspect of Sanskrit verbal roots i.e. Transitiveness or intransitiveness as emphasized in the above said disciplines.

IL-12 THE EXISTENCE OF LONG Ḷ ?

A. SADANANDAN

1. The Ṛgveda Pratisakhya, 1-9 makes on emphatic statement about the existence of the long ḷ, cf. *Pañcasvāpi tāni santi* 'there are long varieties of all the five vowels *a*, *i*, *u*, *ṛ* and *ḷ*. The Māheśvara Sūtras mention the five short vowels and the four diphthongs. Pāṇini includes the long and the prolated varieties of the five short vowels in them by the Sūtra *'Anudit savarnasya cāpratyayaḥ'*, 1.1.69. Thus, the Māheśvara Sūtras as well as the Aṣṭādhyāyī do not deny the existence of the long *ḷ* by any explicit statement. Patañjali, who lived about 4 centuries after Pāṇini, raises the problem. On the basis of the distribution of *ḷ*, of which we have a solitary survival in the root *kḷp*, he declares that the long variety of *ḷ* does not exist in the language.

2. While dealing with the topic of *svarabhakti*, the Ṛgveda Pratisakhya enjoins the insertion of the vowel *ṛ* in a cluster having *r* as the first member. It further goes on to say that if the cluster consists of *r*+fricative, the *svarabhakti*-vowel should be lengthened-*Drāghīyasī tūṣmatarā*, VI-13. Thus in the word *karhi*, after inserting *svarabhakti* vowel, the sequence would be *karṛhi*. Similarly, in a parallel situation of *ḷ*+fricative the *svarabhakti* vowel would be a long *ḷ*; e.g. *śatavalsa* after *svarabhakti* become *śatavalḷśa*. As *svarabhakti* was a feature of spoken vedic language, the existence of long *ḷ* is quite justified.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-13 IMPERATIVES IN SINDHI

DR. MISS Y. K. WADHAWANI, POONA

The paper attempts at a detailed synchronic and diachronic study of two-fold Impv. forms found in the Sindhi language.

Surveying all earlier available studies, the author points out that the j-Imv. forms in mod. Sindhi (as also in mod. Guj.) denote a Fut. Impv. primarily and a polite Impv. secondarily, as against Impv. forms without the j-elements. This is so from the descriptive/synchronic point of study.

From the historical point of view, however, politeness might have been the earlier sense conveyed by the j-element. Scholars like Lassen, Trumpp, Hoernle, Beames, Tessitori and Chatterji have expressed different opinions regarding origin of the Sindhi-j Imperatives and/or their cognates in other Indo-Aryan languages.

This paper suggests that the said element involved a fusion of OIA Passive and Optative markers both in form and in meaning.

IL-14. AN ETYMOLOGICAL ANALYSIS OF THE PLACE NAME OF MADRAS

MAHAVIDWAN PANDIT V. NATESANA

The study on the growth and decline of the cities has always proved fascinating. It reveals the political and cultural history of nations. Many old cities have grown, flourished and disappeared. In Tamil Nadu Korkai, Tondi, Musiri, Vanchi, Poompugar, Gangaikonda Cholapuram are typical examples. It is my purpose to make a study of the city of Madras which was the chief centre from which British rule expanded in India after 1639 A. D.

The sprawling territorial limits of the present day city extended over several villages for centuries before the advent of the British. Among the villages of the early Madras Mylapore, Triplicane, Vanmiyur and Vottriyur were well known. Maliarfa alias Maliyapur (Mylapore) the international sea port appears to be known to Grecio-Roman Geographer Ptolemy of the 2nd Century A. D. Roman coins have been found in Mylapore.

Madras is certainly no new foundation. We might almost say that nobody knows the date of its origin. The greatness of ancient Madras is mostly religious. One can find in Madras old temples signifying the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

antiquity of the place. *"Chinnapatam" was the site of the Fort St. George and it was founded by Damel Comar Chinapa Naidu"* (vide : Vol. I p. 24 Vestiges of Madras by H. D. Love). Chinnapatam is different from Chennapatinam, not named after Chennappa Naik. It was one of the three fishing hamlets—Chennaikuppam, Madras Coopam and Vada Arukuppam. These three places were no man's land and the Kurumbas (Tribe) were living there. They had their own clay and mud forts upto Poonamali ("Poonthan Malli") which was famous for Jasmine flowers (Malli) during the rule of the great Karikal Chola I.

Chennai is a kind of fish (Vide : Tamil Lexicon, published by Madras University). Chennai Coopam was noted for Chennai fish. This place was called Chennapatinam and Chennai Coopam due to the Chennamman temple there and Chennappa Nayak was named after this Goddess name and his sister "Chennamma" who renovated the temple of Govindaraja Perumal at the foot of Thirupathi Hills as per the stone inscription. This Chennai Kuppam (Muthialpet and Pagadalupet) was called Maratta Town in 1678 A. D. when Chattrapati Shivaji visited Madras and stayed in the temple and worshipped "Chennamman" or Chennai Bavani Matha. This Chennamman temple is at 67, Thambu Chetty Street, Muthialpet, George Town, Madras-1.

Bombay, the capital of Maharashtra State, took its name from the local goddess Mumba Devi a form of Parvathy, the Consort of Shiva, whose temple stood in tha South East of Bombay. Calcutta, the capital of West Bengal took its name from Kalikshetra (field of the goddess Kali) and the Kali temple is in the heart of Calcutta. Even so, Chennaipatinam, the capital of present Tamilnadu took its name from "Chennamma", the Consort of Kamadeswar (Shiva) and she is called "Chennai Kali" now. The age of this Kali temple is unknown and it was famous for "Brass cup chariot" since 1696 A. D. when the first Governor of Madras stopped its procession due to quarrel among the Left Hand and Right Hand Communities there.

IL-15. THE TAI- PHAKE : A PROFILE OF THE COMMUNITY AND THEIR LANGUAGE

S. N. GOSWAMI, DIBRUGARH

Phakiyal or tai-Phake is one of the five groups of the Tai people, who permanently settled down in this essternmost part of the country

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

sometime in the 13th century. The community, Phakiyal speaks Phake to their own people, who are scattered in six villages (e.g. Nam Phakiyal, Tipam Phakiyal, Bar Phakiyal, Nammau, Namchal, Lang) within the Assamese speaking areas of Dibrugarh district of Assam. Their total number is about seven hundred only. Phake or Phakiyal means "dwellers of a very old rocky island" or "ancestors of a very old dynesty". 'Pha' means "rocky island" or "king" and 'ke' means "ancient or very old". The community have already adopted Assamese as their mother tongue like other communities, viz, Ahom, Aiton, Turung, etc. for all purposes, even the younger generations bring Assamese language to their domestic lives also for obvious reasons. Some linguistic elements of Phake have also come into Assamese for such long contact and associations and, thus, Assamese have enriched its vocabulary. Moreoverr, Phake has been in the process of decaying due to its very limited scope. Hence it draws the attention of the linguists. This paper is an attempt to give a profile on the Phakiyal people and their tongue.

IL-16. MORPHOLOGICAL AND SEMANTIC ANALYSIS OF SAMĀSA IN SANSKRIT

DIPTI TRIPATHI

The paper analyses Samāsa as one of the five types of secondary word formations (Vṛtti) in Sanskrit. Its peculiarity from others lies in the fact that while one set of secondary formations i. e. Taddhita, Kṛt and Sanādyanta, takes some suffix for forming words and another i. e. Ekaśeṣa, as the very name shows, is left with only one of the many words that go to form it, in Samāsa two or more independent words join together to form one morphological and semantic unit. The patterns of morphological unit are of several types since the combination of words can have several variations. For example it might be

nominal+nominal
nominal+verb
verb +nominal
verb +verb and so on.

The numerous patterns of combination and the possible variations have been discussed in the paper.

Since a Samāsa is formed by joining two independent words, on the semantic side there has always been the question whether these units

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

retain their seperate identity as semantic units or they merge into one another to form one single semantic unit. The possibility of a third force acting as the binding force to keep these independent units together as a semantic unit has also been discussed. The paper brings forth the traditional Naiyāyika as well as the Vaiyākaraṇa school of throught in this regard and also presents its own conclusion after considering the various types of Samāsa.

IL-17. DIRECT DRAVID WORDS IN MIDNAPORE DIALECT

DR. S. K. BHOWMIK

Midnapore is the South-end district of Bengal which touches both Bihar and Orissa, Grierson called the dialect of this district as South-West Bengali but Suniti Kumar in his old days declared it to be the Summa-dialect, as this portion including the adjacent districts of Bihar and Orissa is identified as the land of ancient Summa, a famous state in-between Kolinga (Orissa) and Rāṛha (Bengal). This dialect has some distinguished characteristics which are completely different from Bengali-Assami group. The present writer has made a vocabulary-chart consisting some direct Dravid and Kol-words in crude form which are not found in other Bengali dialects. The only cause behind this is, in this land a big number of Tribal people from both of the Austro-Asiatic and Dravid groups has been living from time immemorial. The present writer gives here some Dravid words. In Bengali, there are many Dravid words; but they are indirect as they appear through Sanskrit and Prakrit. Among the Dravid tribes, Oraons, Gonds, Kakmaras, Malpaharis etc. are still living in numbers in Midnapore and in its adjoining districts. Most of the Dravid words have entered into the vocabulary-stock directly from these sources. Not only this, even to day, a big number of Kakmaras who are nomadic and speak corrupt telegu, is taking shelter permanently in Bengali Villages with Bengali surnames as Das and Singha. Here are some Dravid words which are spoken spontaneously in Midnapore-dialect.

Bhāku or Bhāko : fool (Kurukh) Origin of Bokā in Bengali. But in Kui Language Bokkā means hea-goat.

Siṭā : taste of Sour or tamarind (Kākmārā) and Nāyekpodi, in Telegu, Sinto or Chinto to mean tamarind, perhaps the Origin of Tintiṛi and Bengali Tentul. Bankim Chandra used the word 'Siṭā' in his literature.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Māl	:	high land (Kākmārā-Meāilo, Māilo) in other Dravid language also. Place-names with this suffix are found
	:	in Midnapore.
Pile	:	child (Kākmara,-Pilloṛo).
Pālo	:	Baby food, food (Kakmara), milk, in Olari-Pāl means milk but in Kui language Pālo means cooked rice.
Pāṛuā	:	idle, Lazy (Olāri).
Ledā or Ledus (idle, Lazy) Oraon	:	Lādia in Bengali; Ledamara to mean idle.

IL--18 A NOTE ON SWADA TATWA BODHA ABIDHAN : BY PANDIT GOPINATH NANDA SHARMA

DR. S. N. ACHARYA, ORISSA

Pandit Gopinatha Nanda Sharma was a studious and devoted classical scholar and the author of many valuable works of Oriya language and literature. From a Linguistic point of view, 'Swada Tatwa Bodha Abidhan' (Oriya Lexicon) and 'Oriya Basha Tatwa' (Oriya Philology) will be regarded by Researchers as Monumental work. Swada Tatwa Bodha Abidhan is the first Oriya Laxicon of 20th century which was prepared in between 1897 and 1905 and published in the year 1916. As observed the compiler followed the contemporary lexicographical techniques and used all the traditional skills of ancient Indian Lexicology. It is not possible to enumerate all the special features of the said lexicon in a brief note, but reference may be given as follows :

1. The incoporation of thousands of regional words in addition to the literary, spoken vocabulary in Oriya language.

2. Classified the parts of speech of the words along with some grammatical notes with reference to Sanskrit, Prakrit and Oriya Grammar.

3. Passages noted down from about 100 literary works, documents and even periodicals for ascertaining the correct readings, and finding out the meaning of archaic words.

4. It is interesting to note that original examples and stories were added to make understanding of the usages of words in necessary cases.

5. It is also a store house of immense value for grammatical and etymological study of Oriya language.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

6. The Dictionary consists of about 17,000 words; the Lexicographer included more than 7000 words in the said work which were not incorporated in previous Dictionaries of Oriya Language.

However with all its limitations this work created a new interest in the History of Oriya Lexicography.

IL--19 CHANGU DAS, A FORGOTTEN GRAMMARIAN OF ORISSA

K. C. ACHARYA, BHUBANESHWER

Changu Das was one among the few grammarians of Orissa who made significant contribution to the field of Sanskrit grammar. He belonged to the Paninian School and versified some of the intricate topics through karikas. From his mangalacharaṃa verses in the beginning of his work it appears that he was a Buddhist. The karikas are written in a lucid style and are easy to memorise. For the knowledge of grammar, he says, it is essential to acquire the knowledge of Sambandha or mutual relationship between words. He elucidates the point in a number of karikas.

IL--20 ASSAMESE PHAKARAS

PROF. PRAPHULLA DATTA GOSWAMI

The *phakara* is a puzzle-like verse enshrining religious or ethical teaching. Sometimes a verse in a well known tale may be given a twist and explained in the *phakara* manner. *Phakaras* are used mostly by Vaishnavite bhakats, but a study of the technique as well as the manner of putting across the message would seem to suggest a link with Kabir's verses as also the Buddhist-Sahajiya compositions of Medieval times. The enigmatical language and some of the images of the *phakara* seem to point to the direction from which the model has reached Assam. The term *phakara* seems to have been borrowed from Maithili.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-20 ETYMOLOGICAL NOTES ON SOME OLD BENGALI WORDS IN SARVĀNANDA'S ṬĪKĀSARVASVA

MAINAL KANTI NATH, CALCUTTA

Sarvānanda has written a commentary on the Sanskrit lexicon, the Nāmaliṅgānuśāsana in 1159 A. D. While commenting on the lexicon, Sarvānanda has given as many as 449 NIA words in his commentary known as the Ṭīkāsarvasva as synonyms of Sanskrit words. These words in his commentary are generally taken as the specimens of Old Bengali though claim is made by Jha (1941 : 1958) as those of Maithili. Sen (1944) has given an exhaustive list of these words, but not the etymologies of all the words. I have given etymologies of some words elsewhere (Nath 1979, 1979a, 1980), and discussed about them. This paper attempts to trace the etymologies of some more words.

1. The word *pharuga* (v. l. *pharuka*)' a box or casket may be derived from OIA **spharuka* cf. *sphāra* 'wide open'), meaning 'with wide open mouth', and then meaning is changed.

2. The etymology of *kāsi* 'a pair of scissors' is not given by Sen (1944:189). This is coming from OIA **kāśika* (cf. Pāṇini Uṇādi *kāśū*, *kāsū*), meaning 'a cutting instrument'.

3. The word *koḍanā* 'a pestle, harrow' may be derived from OIA **koṭṭanaka* 'crushing, pounding (cf. Turner 1966:166). This is a derivative form of OIA *kuṭṭ*, which again is coming from OIA *kṛ-ta*.

4. The word *khoṭa* 'beak' may be derived from OIA **khuṭ ya* 'that which breaks or pierces' (cf. Turner 1966:207), The word **khuṭya* may again be coming from OIA *skṛt*, a variant of *kṛt* 'to dig, cut'.

5. The word *deṇgurī* means 'a kind of drum'. This may be coming from OIA **ṭaṃkarika* (=*ṭaṃkāra*) 'making a twang sound'. This word developed then : **ṭaṃkarika>*ḍaṃkaria>*ḍaṅgarī>*deṅgurī*

6. The word *nelaka* 'a drain' may be traced to OIA **nailaka* (cf. *nilayana* 'the act of going out'), meaning 'through which things go out'.

7. *Mālaa* means 'a snake-charmer'. This is coming from OIA **mālaka*, a derivative of *māla* 'an artifice'. Sen derived this word from OIA *malla* (1971:759) which does not seem satisfactory.

8. The word *nalī* 'a blowpipe' is wrongly analysed by Sen (1944 : 206) as a tatsama word. This may be coming from OIA *nalika* 'a tube or tubular shape of organ', then we get the resultant meaning.

9. The word *jūmāla* 'yoke' is given by Sarvānanda. This may be reflex of OIA **yugmala* (*ka*) 'pair, double, two'. The meaning then changes to 'a yoke'.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

10. The word *pātāna* 'chaff' is wrongly given by Sen as coming from **pattrāṇa* ('putting feathers to an arrow') (Sen 1971 : 552). This may be comming from OIA **pattrāṇaka* 'exceedingly small or thin leaf' or **pattralava* 'thin or leafy substance; (cf. OIA *pallava* < *pad-lava*).

Select References

Jha, S. 1944. Maithili equivalents to vernacular words found in Sarvānanda's commentary on Amarkośa. ABORI. *21 : 3*. 106-114.

———1958. Formation of the Maithili Language London : Luzac.

Nath, M. K. 1979. A Semantic Study of Sanskritic Lexix in Early Bengali Ph. D. dissertation. U. of Calcutta.

———1979a. Kaekṭi Prācīn Bāṅgla Śabder Nirukti Vicār. Sabdavarṇa. 4. 87-91.

———1980. Etymological Notes on Some Early Bengali Words. Abstracts of papers of IX All-India Conference of Linguists. 54-56.

Sen, S. 1944. New Indo-Aryan vocables in Sarvānanda's Ṭīkāsarvasva. Indian Linguistics. *8:4*. 184-209.

———1971. Etymological Dictionary of Bengali. Calcutta : Eastern Publishers.

Turner, R. L. 1966. A Comparative Dictionary of New Indo-Aryan Languages. London : Oxford U. P.

IL-22. A NOTE ON THE WORD PĀṢAṆḌA

K. MEENHKSAI, NEW DELHI

The word Pāṣaṇḍā occurs for the first time in the Mahabharata. The term pākhaṇḍa, variant form (?) of pāṣaṇḍa also begins to appear from the Puranas. These words are used in the sense of "a religious hypocrite, heretic, non-believer" etc. in the entire Sanskrit literature including the Jaina and Tantric texts.

The earliest occurrence of the term pāsaṁda—Prakrit equivalent of the Sanskrit pāṣaṇḍa is attested in the Asokan inscriptions. It is curious to note that this word in Prakrit denotes simply "a religious sect", as can be noticed from the words such as ātpapāsaṁda and parapāsaṁda, in Girnar, and other inscriptions. Shahbazgarhi has prasaṁda.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The connotation of the word differs in Prakrit and Sanskrit, though the word occurs in more or less the same period. The inscriptional dialects are generally closer to the spoken form. So, it is possible that the word signifies simply a religious sect in the ordinary speech and it has acquired a derogatory sense in the literary language, It raises a doubt as to whether the word is of Sanskrit or Prakrit origin. Earlier attempts have shown that the word is associated with Iranian form fraśanta as the word occurs as prasaṁda in Shahbazgarhi. (Bailey: 1952). A large number of Dravidian words having aṇḍa suffix, has been listed by Wackernagel. It is likely that the word may be of Dravidian origin and is being borrowed into either Prakrit or Sanskrit.

The aim of the paper is to reconsider the origin of the word in the light of the development of the researches in Dravidian and also to trace the semantic changes undergone by the word in Prakrii and Sanskrit languages.

IL-23. TRADITION OF SANSKRIT GRAMMAR IN KASHMIR

S. P. SHRIVATA, POONA

Kashmir maintained a good tradition of Sanskrit Grammar from 400 A. D. to 1500 A. D. Like other branches of Sanskrit literature Kashmirian scholars did not lag behind in the field of Grammar also. They contributed their share to this branch of learning to a considerable amount. Unfortunately all of their works are not available at present.

In this paper an attempt is made to give an account of following grammarians of Kashmir alongwith their contribution in the field of Grammar :

1. Candra (400-500 A.D.) — (1) Candra Vyākaraṇa
   (2) Liṅgānuśasana
2. Bhāmah (675-725 A.D.) (1) Prākṛtamanoramā
   (2) Prākṛtprakāśa
3. Bhauma Bhaṭṭa (650-700) — (1) Rāvanārjuṇiya (a kāvya based on Aṣtadhyayi.) of Paṇini.
4. Kṣīraswami (750-800) — (1) Dhātupatha
   (2) Liṅgasūtra
   (3) Nipātavyayopasarga

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

5-6.	Jayadeva and Vāmana		(1) Kāśikāvṛtti
7.	Kayyata (1050-1100)	—	(1) Pradipa, commentary on Mahābhāṣya.
			(2) Pravarttikya
8.	Jayadeva Miśra (1000-1150)	—	(1) Śabdāvaloka.
9.	Naga (1100-1150)	—	?
10.	Cucukabhaṭṭa (1200-1250)	—	Laghuvṛtti on Kātantra.
11.	Jagaddhara (1350-1400	—	Bālabodhinī.
12.	Ugrabhuti (1350-1400)	—	(1) Siṣyahitanyāsa
13.	Sabaraswamī	—	(1) Liṅgānuśāsana.
14.	Govardhana	—	(1) Kātantrakaumudī.
15.	Yogaraja	—	(1) Padaprakaraṇasangati
16.	Manikyadeva	—	(1) Uṇadivṛtti
			(2) Dhātupātha
17.	Dharmakirti	—	(1) Rupāvatāra
18.	?	—	(1) Vyākhyānaprakriyā.

IL-24. SOME ASPECTS OF ETYMOLOGY IN THE SATAPATHA BRĀHMAṆA

SMT. SANTI BANDYOPADHYA, CALCUTTA

The practice of giving etymologies or derivations of particular words is a favourite devise with the authors of the Brāhmaṇas. The germ of this tendency is to be found in the Saṁhitās, and there the etymologies are straightforward explanation of a term without much depending on its grammatical or philological basis. In the Brāhmaṇas, however, etymology plays a great part and the Brāhmaṇas themselves show definite traces of much speculation over this process. Unlike the simply sense-giving explanation of a term in the Ṛgveda, etymology in the Brāhmaṇas has grown up to be a terminology with some definite method, intended for some definite purpose. Indeed the derivations in some of the Brāhmaṇas remind us of the developed system of later philological works like Yāska's Nirukta. This article deals with the etymological study of the Śatapatha Brāhmaṇa.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL--25 SOME THOUGHTS ON THE DIFFERENT DIALECTS REFLECTED IN PĀṆINI'S AṢṬĀDHYĀYĪ

DK. V. K. KSHIRSAGAR, BOMBAY

Pāṇini often quotes the opinions of other grammarians. The ten grammarians—Āpiśali (P. VI. 1.92), Kāśyapa (P. I.2.25), Gārgya (P.VII. 3.99 and P. VIII.3.20), Gālava (P. VI..61 and P. VII.1.74), Cākravarmaṇa (P. VI. 130), Bhāradvaja (P. VII. 2.63), Śākaṭayana (P. III. 4. 3, P. VIII.3.18 and P. VIII.4.50). Śākalya P. I. 1.16, P. VI.1.127, P. VIII. 3.19 and P. VIII. 4.51), Senaka (P. V. 4.111) and Sphoṭāyana (P. VI. 1.123)—Whom Pāṇini has referred to in the above-mentioned sūtras have quoted their different opinions especially about Sandhi-operations, duplication of the consonants (dvittva), augment (āgama), accentuation (svara) and guṇa-operations. These sūtras more or less number eighteen.

A close study of these sūtras as well as a perusal of the differences of opinions voiced by these other grammarians unequivocally points out that these grammarians might have written separately the independent grammars of the then current provincial dialects. And Pāṇini, by the compulsion of the situation itself, might have had to take a note of their opinions.

It is further interesting to note that most of the differences pertain to the problem of pronunciation and accentuation. This fact throws light on a very important aspect of the science of linguistics.

The above-mentioned various sūtras regarding the Sandhi operations as well as duplication of the consonants postulate the existence of the different dialects in the various parts of the country. Pāṇini significantly endeavours to rationalise these differences of opinions through his Aṣṭādhyāyī. The main purpose behind this rationalisation is to evolve a commonly aggreable language for the sake of exchange of thoughts or a proper communication of views.

Sociologically speaking, a developing society needs a systematically well-knit language for exchange of thoughts on various subjects such as commerce, trade, educational system etc.

The fact that Pāṇini had to take a note of the differences of opinions of the above-mentioned grammarians undoubtedly proves that the said grammars must be in vogue in the different parts of the country. For instance, the grammars of śākaṭāyana and sphoṭāyana must be prevalent in the eastern territories. And Gārgya and Śākalya might have come from the northern regions.

This shows Panini's linguistic acumen, accommodative nature and respect for others' opinions.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-26 LINGUISTIC SIMILARITIES OF THE WORDS USED IN CONNECTION WITH MARRIAGE BY THE TRIBALS & NONTRIBALS

Dr. USHA MUKUND APTE

The similarities of words used by people belonging to different cultures indicate culture-contact and its consequent effects. The aim of this paper is to make a representative list of such words used by the tribals and non-tribals of India, refering to their marriages and to assess effects of culture contact and aculturation indicated thereby.

The first part of this research paper gives the list of similar words and analyses it critically. It appears that the common and the similar words are shared by people staying in one and the same geographical area and also by those who passed through the same habitations.

From my point of view the words like *'gatta'*. *'maṇḍa'*, *'saṃdhī'*, *'gocī'*, *'dhotī'* etc. are important. The first two are Dravidian words used by the tribes settled in M. P., Western India, and South India. The Sanskrit word *'gotra'* is related to *'gatta'*. As is well known the former word has undergone a change of meaning from the Vedic period to the period of the Shāstrakāras. It is possible that the word *'gatta'* denoting clans or the exogamous groups is responsible for this change of meaning over the years. *'Maṇḍa'*, again a Dravidian word is a likely origin of the word *'maṇḍapa'* (Sanskrit) meaning a marriage booth. This is one of the reasons suggesting that the practice of errecting a booth for performing the marriage rites is originally tribal. The words like *dhotī* or *gocī* indicate how the tribal people have adapted fashion of dressing from the civilised people.

Thus it is possible to study some aspects of culture contact through the medium of linguistics.

IL-27. PROVERBIAL EXPRESSIONS IN LĪLĀVAĪ

PROF. S. A. SHIRGUPPI, KOLHAPUR

Introduction

Almost all the languages of the world have proverbs. The proverbs are the human stalk of experiences. These are all the indexes of our culture, the material for further research or study for linguists and literary men. It is, therefore very necessary of such collection. We must collect

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

them all without change (as they are) with their various readings in a natural form.

Etymology

We may observe here the brief descriptions of the nature of various forms of proverbs. It is interesting to note the meaning of similar words and their etymology of proverbs in various languages. These words describe some parts of the nature of proverbs.

Characteristics

From the above observations we will come to know some of the main characteristics of proverbs as proverb is 'an old saying' a common usage, people's voice etc.

Proverbs in Lilavaī

The long list and the English rendering of the proverbs in Līlāvaī is supplied.

One or two problems

The same proverb is found in different languages of the world with a slight modification.

Importance of Proverbs

Proverbs are like the gems or fruits, proverb is an ornament to a language, a proverb is to a language what salt is to food.

The various ways in which the proverbs are born

The proverbs are born in various ways like the tail of a story or a moral, describing some historical events, social traditions etc.

Knowledge in the proverbs

The proverbs show the vast life of the people in the palm of the hand, the various problems those tease the minds of the people and the solution that they adjusted are described at length.

Literature in the proverbs

To my mind proverb is also a kind of literature. We find all the literary characteristics in proverbs, therein flow the nine flavours.

Thus these proverbs are like the property of our ancient people. We must collect all of them. Otherwise we may loosen a valuable collection and bankrupt without the earning of our father at the threshold of this new age. They are to be brought together, as they are, without any modification. This is an honest effort made by me here. I have discussed here some of the points which struck me most. I have done it briefly within short-time at my disposal. I hope the scholars will welcome it.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL--28 TO ERR IS HUMAN—2

DR. SUKHESHWAR JHA, BHAGALPUR

A few expressions there in the Bālamanoramā = (Bm.) commentary of Vāsudeva Dīkṣita (= V. D.) on the Siddhānta Kaumudī (= SK.) of Bhaṭṭojī Dīkṣita (B.D.) seem to be erroneous. With a view to get them clarified it was planned to write some papers under one Head. One such paper entitled 'TO ERR IS HUMAN' itself was written previously and presented at the Poona Session of AIOC, held in June, 1978, The second in the series is the present one.

In this paper two cases are dealt with. One is '*tasthivāṁsam*' another is *anūcānaḥ*. In the previous one the propriety of the view of the author of the Bm. pertaining to the lengthening of *akāra* occurring after *vakāra* has been dwelt upon. In the latter the ordainment of vocalisation with regard to the 'V' of the root *vac* wherefrom the word '*anūcāna*' is derived, has been pondered over.

IL--29 SOME IDIOMS IN THE NAIṢADHĪYA-CARITA

DR. KARUNASINDHU DAS, RABINDRA BHARATI UNIVERSITY

Śrīharṣa is a master artist of linguistic beauty. No reader of his poem fails to note his application of idioms which are so varied and colourful in their expression of content and intent. The present paper is a critique of some of those idioms the most important of which occurs in the non-failing application of the verbal root pīṅ (to drink) in respect of perception by ear. Indiscriminate use of the pronouns bhavat and yuṣmad, syntax of abstract noun as accusative of verbs of motion, use of standard of comparison as a pretext of the compared, impossible relationship established between a quality and its substratum and many other colourful expressions adorn Śrīharṣa's poetic language. Whether he borrowed from his predecessors or coined them for himself may be ascertained to a certain extent. An analysis of beauty as it lies in these idioms is attempted here.

IL-30. SOME COMMON SPELLING-MISTAKES IN BENGALI-WORDS—THEIR CAUSES AND REMEDIES

DIPAK GHOSH, CALCUTTA

In this paper I have collected the spelling-mistakes of Bengali words as found on the sign-boards of the streetshops, in the daily Bengali News-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

papers, in the Exm-Ans-Scripts, in the different Bengali periodicals journals and magazines, on the walls of schools, colleges and also on the body of the trams, buses etc. and I have tried to analyse them in their proper perspective. These mistakes can be grouped under different heads :—

(1) Analogy

'Analogy' or 'False Analogy' occurring between the two like-sounding words plays a major role in making some wrong spellings of Bengali words. To quote Advaitan Vedanta, this may be deemed as superimposition or अध्यास. As a result of this 'Analogy' and 'Superimposition' occurring between the two like-sounding words one word completely swallows another. For example, मति in the words like सुमति, दुर्मति is superimposed on मती of श्रीमती and so श्रीमती is wrongly spelt as श्रीमति. In the same way अद्भुत>अद्भूत (under the influence of भूत); पौरोहित्य>पौरहित्य under the influnce of पौर in पौरशासक etc. वान-प्रस्थ> वाणप्रस्थ (under the influence of वाण) हासपाताल>हाँसपाताल; (under the influence of हाँस) अन्तःकलह>अन्तर्कलह (under the influence of अन्तर्विवाद etc.); सारथि>सारथी (under the influence of रथी, महारथी etc.); नभश्चर> नभोश्चर (under the influence of नभोमंडल etc.).

(2) Contamination

Contamination also plays a prominent part resulting from 'Analogy' of two like-sounding words and a new word is born thereafter. For example, the two like-sounding words पूर्ण and पुण्य under contamination gives birth to a new wrong word पूण्य. In the same way—तूला, >तुलना> तूलना मंजु, मंजरी>मंजुरी ('मंजुरी'—opera) मणि, मनीषा>मणीषा आशीः, आशिस्>आशीस् आशीस् (देवाशीस्) उद्यम, उद्दाम>उद्दम भगवद्गीता, भागवत-गीता>भागवद्गीता ।

(3) Wrong Pronunciation

Wrong pronunciation is also another reason for making spelling mistakes in Bengali words. For example—अकाङ्क्षा>आकांखा; उच्चित> उचित्; पक्व>पवक; निश्चयह>निश्चह रंजित>रंजित्, लक्ष्मण>लक्षण ।

(4) Vowel-Harmony (स्वरसंगति)

Another reason for the spelling mistakes of Bengali-words may be cited as due to vowel-Harmony (स्वरसंगति), For example,—मुखरोचक>मुखोरोचक अनसूया>अनुसूया ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

(5) Some scripts of conjunct-consonants

Spelling mistakes due to some peculiar scripts of conjunct-consonants are also found occurring sometimes. For example ত্রুটি (Truti, त्रुटि)> ক্রুটি (Kruti, क्रुटि) ব্রাহ্মণ (Brahman, ब्राह्मण)>ব্রাক্ষণ (Brakshan, ब्राक्षण) ।

Here remedy is that the scripts of the conjuncts should be written in their original forms.

Other Remedies in conclusion

Though it is very difficult to suggest any remedy for all these mistakes I personally feel that Bengali-Grammar should be taught keeping in view its historical perspective i. e. the evolution of words from Sanskrit, down to the formation of Bengali so that the inner-mechanism of the Bengali words becomes clear. A sense of National offence in making spelling mistakes in day-to-day life should also be awakened so that people become very alert and respectful regarding the spelling of words of their mother-Tongue in every walk of life.

IL--31 SOME SIGNIFICANT DIALECT WORDS AND EXPRESSION

DR. R. P. PODDAR, VAISHALI

In the dialects of Bihar the phrases कविआट<कविराट्=a great poet, काइब छांटना = bragging poetry and पिंगिल पढ़ना = studying the prosody, are used sarcastically to describe a person who is not capable of action and wastes his time in idle and clever talks. These are significant in the sense that they sum up the popular estimate of the mediaeval laboured and artificial coterie poetry and their poets.

IL--32 A NOTE ON THE ORIGIN OF THE (SANTALI) 'OL' SCRIPT

HARIHAR MOHANTY, SANTINKETAN

Pandit Raghunath Murmu, the noted teacher and leader of the Santals invented the OL Script during the thirties of this Century as a token of their separate Socio-cultural and linguistic identity. After

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

the great Santal resurgence the Santali people felt the urge to produce a script of their own before the missioneries. But various provincial scripts, besides the Roman Script came to be used for their language and literature. This did not serve the necessary purpose. Then among a good many attempts, the one of Raghunath Murmu was successful. His 30 lettered 'OL Chiki' system is mainly pictorial. In this paper, the peculiar origin of this writing system has been dealt with.

IL--33 THE VYUTPATTIDIPIKĀ

C. S. RADHAKRISHNAN, MADRAS

The Vyutpattidīpikā, available only in the form of manuscripts (Government Oriental Manuscripts Library, Madras, No. R. 3124 and R. 15588 which is a restored copy of R. 3146) is a unique work on grammar written by one Venkaṭeśa. The peculiarity of this work is that it illustrates the various rules of Sanskrit Grammar, all the illustrations being eulogies on Śaṭhakopa the Tamil saint popularly known as Nammāḷvār. The work is divided into three Paricchedas called Śabdavivaraṇa, Kārakavivaraṇa and Samāsavivaraṇa. The present paper represents a brief exposition of this particular work.

IL-34 PĀṆINI AND HIS COMMENTATORS VIS-Á-VIS SVĀRTHIKA SECONDARY AFFIXES

K. R. TRIPATHI, POONA

Some secondary affixes in Pāṇini's Aṣṭādhyāyī have been interpreted by his commentators right from Vārtikakāra upto Nāgeśa Bhaṭṭa, in terms of what they call Svārthika, i. e. the affixes which being added to certain stems do not bring about any change in the sense expressed by the stem and the derivation thereof. In a number of cases the commentator do accept the difference between the meaning expressed by the base and its derivative form after adding some secondary affix. But there they say that the difference of meaning or so to say the additional amount of meaning expressed by the secondary derivative of a word is inherent in the base itself and the fucntion of the secondary affix is to specifically indicate the same, itself being semantically zero. There seems to be no logic and justification

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

in exploiting the silence of the Sūtrakāra, regarding the alleged Svārthikatva of the affixes, the over generalization of the idia of Svārtha, many not be justifiable in numerous cases. Hence the attempt for reinterpreting some rules is to be made here.

IL-35 SENTENCE PATTERNS IN FORMAL SPEECHES IN MODERN SPOKEN SANSKRIT AS RECORDED ON TAPES

SHRI R. N. ARALIKATTI, TIRUPATI

The paper attempts to analyse sentence patterns in formal speeches in modern Sanskrit as spoken by traditional Sanskrit scholars and products of modern University. It incidentally suggests how this analysis could be used to design a simplified course in the teaching of speaking Sanskrit pedagogically.

IL-36 INFLUENCE OF SANSKRIT GRAMMAR ON MARATHI

VASUDHA V. BHIDE

Sanskrit or old Indo-Aryan is at the origin of all new Indo-Aryan languages. Marathi is one of them and it has also developed from this source viz Mahārāṣṭrī Prākrit and Mahārāṣṭri Apabhraṁśa. This situation will be clear from a few illustrations.

1. Sanskrit :	divyam	kavyam
	ramyā	kathā
	ramyāṇi	vanāni
2. M. Prākrit :	dullaham	jaṇam
	kasaṇam	muham
	rakkhio	pahio
3. M. Apabhraṁśa :	aṇurattāu	bhattāu
	vivarirī	buddhaḍi
	divvam	kavvam
4. Marathi	māhyere	śhrimante
	rasāḷe	phaḷe
	sakaḷī	gopaḷī

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The pressnt paper is an attempt to collect and presen some of such striking influences with special reference to adjectives correlated with substantives.

IL-37 SOME PHONOLOGICAL RULES OF ANCIENT INDIAN LINGUISTS

D. N. BASU, CALCUTTA

The *Sikṣā-s* and *Prātiśākhya-s* are the main Phonetic treatises of the Ancient Indian Linguists. Their treatment of speech sounds fall under three chief classes :

1. Graphemic : the orthogrophical representation of the speech sounds (*Varṇa*)
2. Phonetic : the corrects way articulating the individual speech sounds (*varṇôccāraṇa*)
3. Phonological : the articulation of speech sounds in their various positions.

Some of their observations with reference to sound changes in combinatory positions have been taken up here for discussion.

These are mainly (i) Euphonic insertion (ii) Euphonic dropping (iii) Euphonic transposition (iv) Alteration—(a) Qualitative and (b) Quantitative.

IL-38 GENITIVE FORMATION IN SANTALI

ARUN KUMAR GHOSH, CALCUTTA

An attempt is made here to analyse the genitive formation in Santali and to trace the origin of the different methods employed to form the genitive sometimes through internal method i. e. by citing examples from within, and sometimes through external method i. e. by citing examples from without (i. e. cognate languages).

I have confined myself to my field notes gathered from Bankura and Midnapore during my field investigation.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The genitive forms in Santali indicate the possessor-possessed relationship between a pronoun and a noun, a noun and noun sometimes between a pronoun and a participle. Sometimes 'pertaining to', 'made of' are also hinted upon by these forms between a pronoun and a noun and between nouns.

The processes employed to form genitives are varied. The form may be as follows :

Genitive—Prefixation, Suffixation, synthesis, inflection

The first process is limited to pronominal genitives for three persons, three members including inclusive and exclusive forms of the first person dual and plural.

The second process has further subclasses :

Suffixation—animate, inamimate;
Animate—singular, plural
Inanimate—monosyllabic, disyllabic

The third process is principally limited to to the phenomenon of kinship organization.

The fourth process is also limited to kinship relationship—sometimes to body-parts too—inalienable possession. On the allomorphic consideration it has bifurcation:

Inflection—full form, abridged form.

IL-39 A STUDY OF CLAUSE-STRUCTURE IN SANSKRIT LANGUAGE

DR. B. A. SASTRY, OSMANIA UNIVERSITY

Clause is an outstanding and integral part of Sanskrit sentence. It plays an important role in Sanskrit language.

Panini notices difference in accent of verb in Principal clause and Subordinate clause (e. g. Ashtādhyāyi, 8-1-28, 8-1-66).

The grammatical phenomenon of CLAUSE, its structure, function, etc., it can be said, have not received due attention at the hands of Sanskrit grammarians. The paper attempts at a comprahensive study of the same.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-40 KURMALI; A DIALECT WITH VARIOUS NAMES AND VARIANT COLOURS

REKHA SINHA, PATNA

1. In southernmost part of Bengal, in the Southern Plateau of Bihar, extending a bit further north and north eastern Part of Orissa a dialect is spoken which has a common base but heavily tinged with the influence of dialects of other languages prevalent around its locality. This is kurmali (actually means speech of the kurmi people). The base of kurmali is corrupt Eastern Magdhi.

2. The castes of the speech community, nature of the dialects belonging to this class and particular places where they are spoken, Pin Pointed; Justification of the names of the dialects as called in different places.

3. Phonological and morphological characteristics discussed.

4. Peculiar affinities with Bragabuli, the language used by the Vaisnava Poets in Vaisnava Padavalis in the 16th century discussed.

IL-41 SOME OBSERVATIONS ON THE BEGINNING OF PAÑCAPĀDI AND DAŚAPĀDI UṆĀDI-SŪTRAS

MRITYUNJAY ACHARYA, BURDWAN

There are two versions of the Uṇādi Sūtras : Pañcapādi and Daśapādi. Here we propose to study the beginning of the two versions. Pañcapadi-uṇādi begins with कृवापाजिमिस्वदिसाध्यशूभ्यउण् (2.2) which enjoins 'उण्' Suffix and the other begins with अशवतृम्योश्नि: (2.2) which prescribes अनि. The section has come to be known as उणादि, because of the suffix prescribed in the first Sūtra of the Pañcapādi version. A close observation reveals that Daśapādyuṇadi begins with 'अनि' instead of 'उण्', not for the sake of alphabetical order. Paṇini in 'उणादयोबहुलम्' (3.3.2) is definitely in favour of accepting Pañcapādi as is found by a reference to उणादयो बहुलम् (3.3.2). So also Patañjali in his Mahābhāṣya (3.3.2) accepts 'उण्' as the beginning and not 'अनि'. A reference to Agni Purāṇa (chapter 357 Śloka 1) also bears this out. Though some point to the word 'जीरदानु' a vedic word whose formation is found in the Daśapādyuṇādi by the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Sūtra 'जीवेरदानुक्' (2.263) to prove its antiquity, yet this single argument cannot stand in comparison with others referred to above.

So, we are inclined to conclude that the Pañcapādi is more authentic than and anterion to the Daśapādyuṇadi Sūtras.

IL-42 A NOTE ON THE DERIVATION OF अखेन याति

B. S. KUMAR, BHAGALPUR

In this paper there is an attempt to discuss the derivation of a construction like अखेन याति according to the Indian tradition and the problems that arise therein and examine the possibility of their solution within the framewk of Tillware's Case-Grammer.

In this connection the nature of the adverbial construction like जवेन धावति also is examined with a view to find out the structural similarity surface/deep), if any.

IL-43 A COMPUTER ANALYSIS OF NĀMADEV'S HINDI PADAS

W. M. CALLEWAERT BLIGDE INKOMSTSTRAAT 21, 3000 LEUVEN (BELGIUM)

1. The Missing link between Nāgarī Hindī and Apabhramśa
   - a. Apabhramśa and the Vajrayānī Siddhas
   - b. The Literature of the Nāthas
   - c. Nirguṇ Santa Literature
   - d. Missing link : Dāmodar Pandit and Bābā Nāmadev
2. Bābā Nāmadev
   - a. The sources :
   - b. A Computer Analysis : Print-in on Video of Devanāgarī characters. Collation by the computer
     Kwic Index and Glossary (including variants) Metric system
     Print-out in Devanāgarī.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL—44 संस्कृत व्याकरणरचनायां नव्या रीतिः प्रवर्तताम्

डा० बी० आर० शास्त्री, हैदराबाद

आचार्यः पाणिनिः अष्टाध्यायीग्रन्थे प्रायः उदात्तादिस्वरान् मनसि निधाय सूत्राणि रचयामास। वाल्मीकिव्यासकालिदासादीनां संस्कृतभाषायां (लौकिकसंस्कृते) तद्विधस्वर-प्रयोगो न दृश्यते।

प्रत्याहारः, अनुवृत्तिः, मण्डूकप्लुतिः, योगविभागः, पूर्वत्रासिद्धता, इत्—इत्यादि विषयानपहाय स्वरनिरपेक्षं (लौकिक) संस्कृत व्याकरणं निर्मातव्यं भवति व्याकरणं सरली-कर्तुमिच्छद्भिर् बुधैः। एतच्च व्याकरणं लक्ष्यप्रधानं च भवेत्।

कथं प्रवर्तेत एवंविधं व्याकरणमिति विषयो विचार्यते।

IL—45 लिङ्गविशिष्टपरिभाषा पाणिन्यभिप्रेताऽऽसीन्न वा

डॉ० वसन्त कुमार भट्ट, वल्लभविद्यानगर

१. ङ्याप्प्रातिपदिकात्। (पा. सू. ४।१।१) इत्यत्र ङ्याब्ग्रहणं क्रियते। तेन पाणिनेरियं लिङ्गविशिष्टपरिभाषा नाभिप्रेताऽऽसीदित्यनुमीयते इति श्रीनरेन्द्रनाथस्याभिप्रायः। अस्याः परिभाषायाः स्वीकारोऽपि दोषावह इति तत्रभवतः मतम्। लेखेऽस्मिन् श्रीनाथोक्तान् दोषान् परिहृत्य लिङ्गविशिष्टपरिभाषा पाणिन्यभिप्रेताऽऽसीदिता प्रपञ्चितम्।

श्रीनाथेन स्वस्य मतस्य प्रतिपादने नेदं चिन्तितं यद् ङ्याब्ग्रहणस्य भाष्यनिर्दिष्टं प्रयोजनं कथं सिध्येत्, 'अयस्कुम्भी' इत्यादीनि चेष्टरूपाण्यपि कथं सिध्येयुरिति॥

२. ङ्याप्प्रातिपदिकात्। (पा. सू. ४।१।१) इति सूत्रभाष्ये "ङ्याब्ग्रहणमनर्थकं प्रातिपदिकग्रहणे लिङ्गविशिष्टस्यापि ग्रहणादिति (वा-४)" वार्तिकम्। अत्र ग्रहणादिति पञ्चम्यन्तप्रयोगेणेत्थं संसूच्यते यदियं लिङ्गविशिष्टपरिभाषा कात्यायनेन नैव रचिता। अज्ञात-कर्तृकेयं परिभाषा पाणिनेः पश्चात् कात्यायनात्प्राग् प्रचलिता स्यादिति श्रीनरेन्द्रचन्द्रनाथः। प्रा. ज्योर्जकार्डोनामहोदयस्य मतानुसारेणेयं परिभाषा कात्यायनस्यापि भवितुमर्हति। किन्तु त्रिविधानां वार्तिकाणामभ्यासेन प्रतीयते यदुक्तानुक्तचिन्ताप्रवर्तकेषु वार्तिकेषु कात्यायनः यदि कामपि परिभाषां प्रथमान्तेन प्रयोगेण प्रस्तौति तदा सा परिभाषा कात्यायनस्य रचना स्यात्। एवञ्च दुरुक्तचिन्ताप्रवर्तकेषु वार्तिकेषु कस्याश्चिद् परिभाषयाः पञ्चम्यन्तेन निर्देशः स्यात्तर्हि सा परिभाषा कात्यायनात्प्रागेव प्रचलिता भवितुमर्हति। कात्यायनात्प्राग् प्रचलितैतादृशी परिभाषा पाणिनेरपि प्राग् वर्तमाना स्याद् यद्वा पाणिनेः पश्चादपि विरचिता स्यात्। एताभ्यः परिभाषाभ्यः यासां परिभाषाणां ज्ञापकानि भाष्यकारेण पाणिनेः सूत्रेभ्य एव ज्ञाप्यन्ते ताः परिभाषाः प्रायः पाणिनेः पूर्वकालेऽपि प्रचलिताः स्युरिति वक्तुं शक्यम्॥

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-46 वाक्यतत्वविमर्शः

डा० बालशास्त्री, सागर विश्वविद्यालय

पाणिनीयव्याकरणे वाक्यादेरामन्त्रितस्यासूयासम्मतिकोपकुत्सनभर्त्सनेषु ८।१।८, वाक्यस्य टेः प्लुत उदात्तः ८।२।८२, तिङ्ङतिङः ८।१।२८, युष्मदस्मदोः षष्ठीचतुर्थीद्वितीयास्थयोर्वान्नावौ ८।१।२० इत्यादिसूत्रैः वाक्यमुद्दिश्य प्लुतनिघात-युष्मदस्मदादेशा विधीयन्ते ।

तदत्र लोकप्रसिद्धमेव वाक्यमेवोद्देश्यभूतमुताहो पारिभाषिकमिति विवेचनाप्रसंगेन वाक्यतत्वविमर्शनामकेऽस्मिन् लघुनिबन्धे तिङ्सुबन्तचयो वाक्यम्, क्रिया वा कारकान्विता, आख्यातं सविशेषणं वाक्यम्, एकोद्देश्यकैकविधेयत्वं वाक्यत्वम्, अर्थैक्यादेकं वाक्यं साकांक्षं चेद् विभागे स्यात्,

साकांक्षावयवं भेदे परानाकांक्षशब्दकम् ।
क्रियाप्रधानं गुणवदेकार्थं वाक्यमुच्यते ।। एकतिङ्वाक्यम्

इत्यादीनि वाक्यलक्षणानि विभिन्नमतप्रदर्शनपुरस्सरं वाक्यार्थेषु परस्परभेदसूचनपूर्वकं साधु विवेचितानि सन्ति । एकतिङ् वाक्यम् इति वाक्यलक्षणं लोक-शास्त्र-साधारणवाक्यबोधकमुत केवलं शास्त्रप्रक्रियामात्रनिर्वाहकमित भट्टनागेशमतपर्यालोचनं विधाय प्रदर्शितम् ।

अवसरसंगत्या च प्रथमान्तार्थमुख्यविशेष्यक-भावनामुख्यविशेष्यक-शाब्दबोधयोः नैयायिक-वैयाकरणाभिमतयोर्गुणदोषौ विशदं विविच्यभावनामुख्यविशेष्यकशाब्दबोधस्य सयुक्ति स्थापनात्र विहिता राजते । पश्य मृगो धावतीत्यत्र कथमेकवाक्यतेति विभिन्नपक्षानुत्थाप्य समागतव्युत्पत्तिविरोधं युक्त्या समाधाय भाष्यसिद्धान्तः समर्थितः ।

सर्वनामशब्दानां प्रधानपरामर्शित्वेति नियमतः, उत्सर्गतो वेति विभिन्नोदाहरणैः साधितम् । कुत्रचित् उपसर्जनपरामर्शित्वेपि पदार्थतावच्छेदकपरामर्शित्वं नास्तीति सप्रमाणं समुपन्यस्तमत्र । तथा अन्येपि विषयाः स्थले स्थले शाब्दबोधप्रदर्शनपूर्वकं पर्यालोचिता इति निबन्धानुशीलनपराणां तिरोहितं नस्यादेवेति तत्वम् ।

IL-47 वाक्यार्थः कः ?

कोराड सुब्रह्मण्यम्

वृत्तिवशेनोद्भूतानां पदार्थानां विशेषणविशेष्यभावरूपः अखण्डतया भासमानः कश्चन सामूहिकोऽर्थः वाक्यार्थ इति सामान्येन वक्तुं शक्यम् । अत्र तावत् तत्तच्छास्त्रकाराः स्वीये शास्त्रे निष्कृष्टं वाक्यार्थं प्रदर्शयितुं प्रयतन्ते स्म । सहजायैषा रीतिः । चिरात् किल एकैकस्मिन्दर्शने एकैकस्मिन् विषये प्रत्येकः पन्थाः अनुस्रियमाणो वर्तते । तत्राऽपि अर्थविषयकं विमर्शं प्रमुखतया मीमांसकाः, वैयाकरणाः नैयायिकाश्च कुर्वन्ति स्म । वेदान्तिनोऽपि क्वचित् स्वीयमार्गं

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

अनुसरन्ति । ब्रह्मपदार्थविषये प्रसिद्धाः ये विविधा मार्गा वर्तन्ते, तथैव वाक्यार्थविषयेऽपि बहुविधाः मार्गा वर्तन्ते । प्रवाहरूपा संसिद्धा चेयं रीतिः ।

तत्र भाट्टा एवं वदन्ति-विशेष्यरूपः वाक्यार्थः लक्षणाव्यापारेण सिद्ध्यतीति । प्राभाकरास्तु अन्विताभिधानमङ्गीकृत्य "कार्यान्वयरूपः वाक्यार्थः" इत्यभ्युपगच्छन्ति । वैयाकरणाः "प्रतिभारूपः वाक्यार्थः इति अन्वयन्ति । नैयायिकास्तु "पदार्थसमभिव्याहाररूपः वाक्यार्थः संसर्गमर्यादया भासते" इति वदन्ति । इतरान्विताभिधानमङ्गीकृत्य केवलान्वयरूपः वाक्यार्थः इति वेदान्तिनः कथयन्ति । बौद्धास्तु इतरापोहरूपः वाक्यार्थः इति मन्वते । नवीनाः भाषाशास्त्रिणः वैयाकरणमतमेवानुसरन्तीति भासते ।

एवं स्थितेषु बहुषु मतेषु तत्रत्यः सारः सयुक्तिकं सप्रमाणं चात्र प्रदर्श्यते ।

IL–48 पाणिनीयव्याकरणे गुणवृद्धितत्त्वम्

त्र्यम्बकेश्वर शतपथी शर्मा, पुरी

गुणवृद्धी खलु महासंज्ञे, अतस्तयोरर्थानुगत्य विद्यते, मात्राणां गुणनं मात्राणां वृद्धिरित्यर्थौ समन्वितोगुणवृद्ध्योरुदाहरणेषु, इमे संज्ञे मात्राविकासस्य सूचिके, आंशिकविकासक्षेत्रे पूर्वांशस्यैवविकासह्रासौ विकासह्राससूचकसंज्ञाप्रयोजकौ, न तु परांशस्येत्युदाहरणानां परीक्षया ज्ञायते, परिस्थितिभेदे द्विविधो विकासो भवतीति सूचनार्थमेव एतत्-संज्ञाद्वयकरणम्, अन्यथा गुणवृद्ध्योः समानार्थकत्वादेकतरेणैव निर्वाहः कृतः स्यात् ।

लोकतो गुणवृद्ध्यर्थसंप्रतयेऽपे शास्त्रे संज्ञाद्वयविधानात् क्वचिद् गुणादितत्त्वस्थितावपि न गुणादिशब्दव्यपदेशः, क्वचिच्च तदसत्त्वेऽपि गुणादिशब्दव्यपदेशो भवति एतत्सर्वं परीक्षितमस्मिन्निबन्धे ।

IL-49 समासे एकार्थीभावात्मिका विशिष्टा शक्तिः

श्रीकृष्णशर्मा, जयपुर

भूषणकारेण विरोधि नैयायिकमीमांसकादिमुखमुद्रणाय तैरपि समुदायशक्तिकतया अनुमतम् पंकज रथकारादिविशेषात्मकमेव शब्दविशेषमुदाहरणीकृत्य समासात्मकवृत्तिविशेषोपलक्षणद्वारा वृत्तिमात्र (पंचस्वपि वृत्तिषु) समुदायशक्तिस्वरूपैकार्थीभावोपपादनाय—

'समासे खलु भिन्नैव शक्तिः पङ्कजशब्दवत् ।
बहूनां वृत्तिधर्माणां वचनैरेव साधने ।
स्यान्महद्गौरवं तस्मादेकार्थीभाव आश्रितः ॥'

इति सार्द्धकारिकोपात्ता ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

समाशादिपंचकं, समुदायशक्तिमद्, वृत्तित्वात्, पङ्कजवद् रथकारशब्दवच्चेति समासादिपञ्चकत्वावच्छेदेन वृत्तित्वहेतुना समुदायशक्तिविधेयकानुमाने तात्पर्य्यं प्रकृतनिबन्धकृतः कौण्डभट्टस्य। तत्रानुकूलतर्कात्मिकयुक्त्युपस्थापको भागो 'बहूनां वृत्तिधर्माणामि' त्यादिः।

अयमाशयः—यदि राजपुरुष चित्रग्वादिवृत्तिस्थले समुदायशक्तिर्न स्यात्, तदा पंकजरथकारशब्दयोरपि समुदायशक्तिर्न स्यात्, पंकजनिकर्तृ रथकर्तुश्च योगशक्त्यैव (अवयवशक्त्यैव) उपस्थितिसंभवात्। पूर्वत्र बोध्यधर्मिणः पद्मत्वेनोत्तरत्र च बोध्यधर्मिणः संकीर्णजातिविशेषकर्मारत्वेनोपस्थित्यर्थं पंकजरथकारपदयोः समुदायशक्तिः स्वीक्रियते इति तत्रत्य विशेषप्रदर्शनमपि नैव सङ्गतम्, चित्रग्वादिपदस्थले अपि स्वामित्वादिना बोध्यधर्मिणो बोधाय समुदायशक्तिसाधकोक्त युक्ते स्तुल्यत्वात्। चित्रग्वादिपदस्थले लक्षणामाश्रित्यैव तथा बोधोपपादने च पंकजरथकारशब्दतोऽपि लक्षणामाश्रित्यैव तथा बोधसंपत्तौ तत्रापि समुदायशक्तेरनुपपत्तिः स्यात्। रथकारपदे समुदायशक्त्यनंगीकारे च 'वर्षासु रथकारोऽग्निमादधीत' इत्येतद् विधिवाक्याश्रितसिद्धान्तो निर्युक्तिकः स्यात्।

यद्यपि शाब्दिक नागेशहरदत्तादिमते समासादिवृत्तिषु समुदायावयवशक्त्योः स्वीकारे अपि कौण्डभट्टमते तत्र-समासादिषु-केवलसमुदायशक्तेरेवाभ्युपगमात् केवलसमुदायशक्तिकतयाङ्गीकृतसमासादिवृत्तिस्वरूपदार्ष्टान्तिकस्य दृष्टान्ततयोपस्थापनं समुदायावयवोभयशक्तिकपंकजरथकार शब्दयोर्नोचितं तस्य, तथापि कौण्डभट्टमते पंकजरथकारशब्दयोरत्र दृष्टान्ततयोपस्थापनं प्राकरणिकसिषाधयिषितसमुदायशक्तिमत्त्वमादायैव बोध्यम्, तावतापि तयोर्दृष्टान्तत्वसंभवात्।

नहि दार्ष्टान्तिकवृत्यशेषधर्मवत्त्वस्य दृष्टान्ते सत्त्वावश्यकता, किन्तु विवक्षितधर्ममात्रसत्त्वस्यैव। अन्यथा दृष्टान्तदार्ष्टान्तिकभाव एव विलयं व्रजेत्।

IL--50 भाषा वैज्ञानिकी पुरासात्विकी

शिवसागर त्रिपाठी, जयपुर

प्रस्तुत लेख में भाषा विज्ञान (Linguistics) और पुरासात्विकी (Palaeontology) नामक दो विज्ञानों के व्यतिकर से उद्भूत शाखाविशेष भाषा वैज्ञानिकी पुरासात्विकी (Linguistic Palaeontology) के अन्तर्गत कतिपय शब्दों के आधार पर प्राचीन इतिहास को जानने का प्रयास किया गया है। प्रारम्भ में शीर्षक का स्पष्टीकरण करते हुए इस प्रकार के अध्ययन की प्राचीनता और उसके औचित्य पर प्रकाश डाला गया है। वस्तुतः ऐसे अध्ययन से समुदाय-विशेष की प्रागैतिहासिक सभ्यता व संस्कृति और उसकी प्रथाएँ आदि के विषय में रोचक तथ्यों का पता चलता है। इसके बाद प्रस्तुत शाखा विशेष का सम्बन्ध भाषा विज्ञान की अन्य कतिपय शाखाओं से स्थापित करते हुए निर्वचन (Etymology) और अर्थविज्ञान (Sementics) को इनका विशेष सहयोगी बताया गया है।

प्रथम के सहयोग की पुष्टि—अघ्न्या, गोघ्न, पृथ्वी, मेदिनी और चर्मण्वती आदि दिङ्मात्र उदाहरणों के अध्ययन से तथा तत्सम्बद्ध प्रचलित धारणाओं के औचित्य पर समीक्षा-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

त्मक दृष्टि से की गई है । द्वितीय के सहयोग की प्रामाणिकता-अर्थ परिवर्तन के विभिन्न कारणों में से प्रमुख तीन (अर्थ संकोच, अर्थ विस्तार, अर्थादेश) के माध्यम से कतिपय शब्दों के अध्ययन से सिद्ध की गई है । इस अध्ययन में आदित्य (सूर्य) का नक्षत्रत्व, मानव का पशुत्व, जाया का बहुसन्तानक्षमत्व, असुर का देवत्व, राक्षस का रक्षकत्व और कुलपतित्व का निरसन आदि कुछ विस्मयोत्पादक तथ्यों को सप्रमाण सिद्ध किया गया है । अन्त में उक्त समस्त विषय को उपसंहृत किया गया है ।

IL-51 पाणिनीय प्रक्रियामार्ग में एक ग्रन्थ और उसका समाधान

वैद्य भीमसेन शास्त्री, दिल्ली

'झलां जशोऽन्ते' (८.२.३९) और 'वाऽवसाने' (८.४.५६) दोनों त्रिपादीस्थ सूत्र हैं । यद्यपि 'पूर्वत्रासिद्धम्' (८.२.१) के अनुसार प्रथम की दृष्टि में दूसरा सूत्र असिद्ध है तथापि 'येन नाऽप्राप्ते यो विधिरारभ्यते स तस्यापवादः' परिभाषा के अनुसार 'वाऽवसाने' सूत्र 'झलां जशोऽन्ते' का अपवाद है—ऐसा न्यासकार से लेकर भट्टोजिदीक्षित तक सब व्याख्याकारों का मन्तव्य है ।

ऐसी स्थिति में प्रक्रियावस्था में प्रथम चर्त्व करना होगा और तदनन्तर चर्त्वभाव में जश्त्व । परन्तु इस तरह करने से प्रक्रिया में कई स्थानों पर दोष प्रसक्त होता है । यथा— रत्नमुष् शब्द में सुलोप कर यदि पहले चर्त्व करते हैं तो षकार के स्थान पर आन्तरतम्यात् षकार ही चर्त्व होकर 'रत्नमुष्' और तद्भावपक्ष में जश्त्वेन डकार करने पर 'रत्नमुड्' । इस प्रकार 'रत्नमुष्, रत्नमुड्' ये दो रूप बनेंगे 'रत्नमुट्' यह अभीष्ट रूप न बन सकेगा । इसी प्रकार 'षष्' शब्द के 'षष्, षड्' ये दो रूप बनेंगे 'षट्' रूप न बन सकेगा । तब पाणिनि के 'ष्णान्ता षट्' (१.१.२४) आदि निर्देश भी उपपन्न न हो सकेंगे ।

हमारी समझ में इसका समाधान यही होना चाहिये कि 'ष्णान्ता षट्' (१.१.२४) 'जक्षित्यादयः षट्' (६.१.६) आदि निर्देशों के बल पर जश्त्व और चर्त्व में बाध्यबाधकभाव ही न माना जाये । अतः प्रथम जश्त्व कर बाद में वैकल्पिक चर्त्व करना चाहिये । इससे कोई समस्या खड़ी नहीं होगी । प्रस्तुत लेख में इसे सविस्तर सप्रमाण समझाया गया है ।

IL-52 स्थानिवद्भाव और प्रत्ययलक्षण (एक तुलनात्मक अध्ययन)

पुष्पा त्रिवेदी एवं मनीषा पाठक, रायपुर

प्रत्ययलोपे प्रत्ययलक्षणम् सूत्र में जो संकेत सूत्रकार ने किया है वह "स्थानिवदादेश" सूत्र से भी सिद्ध हो सकता था किन्तु सूत्रकार के द्वारा प्रत्ययलक्षण सूत्र का पाठ इस नियम

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

को ज्ञापित करता हैं कि प्रत्यय का प्रत्ययत्व रूप असाधारण धर्म यदि किसी कार्य का निमित्त हो तो ऐसे स्थल पर उस प्रत्यय का लोप होने पर भी वह प्रत्यय निमित्तक कार्य हो सकता है। जहाँ पर कोई कार्य प्रत्यय और अप्रत्यय दोनों में विद्यमान साधारण धर्म को निमित्त मानकर प्राप्त होता है ऐसे स्थल पर प्रत्यय का लोप होने पर प्रत्यय निमित्तक कार्य नहीं हो सकता। उदाहरणार्थ शोमनाः दृषदः अस्य स सुखद् प्रासादः इस स्थल पर अत्वसन्तस्य चाधातोः सूत्र से होने वाला उपधादोर्ध कार्य नही होता। सूजस् दृषद् जस् सु इस स्थल पर सुपो धातुप्रातिपदिक्योः से अन्तर्वति जस्—अस् विभक्तिप्रत्यय का लुक् होने पर सु दृषद् सु इस स्थिति में जस् के अस् को प्रत्ययलक्षण करके सुदृषद् को असन्त मानकर अत्वासन्तस्य चाधातोः सूत्र से उपधा दीर्घ प्राप्त हो सकता है किन्तु अत्वसन्तस्य सूत्र का अस् ग्रहण मात्र प्रत्यय का वाचक न होकर प्रत्यय और अप्रत्यय दोनों का वाचक है अतः उपर्युक्त नियम के अनुसार प्रत्यय लक्षण मानकर उपधादीर्घ कार्य नहीं हो सकता। प्रकृत सूत्र के भाष्य में भाष्यकार कहते हैं—न तर्हीदानीमयं योगो वक्तव्यः ? वक्तव्यश्च। किं प्रयोजनम् ? प्रत्ययं गृहीत्वा यदुच्यते तत् प्रत्ययलक्षणेन यथा स्यात्। शब्दं गृहीत्वा यदुच्यते तत्प्रत्ययलक्षणेन मा भूदिति। किं प्रयोजनम्। शोभना दृषदोस्य सूदृषद् ब्राह्मणः सौर्यनसी अलोमोषसी इत्येष स्वरो मा भूर्दिति भूदिति।

वार्तिककार इस विषय में भाष्य से सहमत नहीं है। वे प्रत्ययलक्षण सूत्र को विध्यर्थ ही मानते हैं। दीक्षित के शब्दों में "यत्र प्रत्यय प्राधान्येनाश्रीयते न तत्रप्रक्त्विधित्वेऽपि विध्यर्थमिदम्"। स्थानिवदादेश और प्रत्ययलक्षण दोनों अतिदेशों के स्थान पर एक ही सूत्र ही संभावना में वार्तिककार ने कतिपय गुण और दोषों की विवेचना की हैं। (सिद्धतु स्थानिसंज्ञानुदेशांदान्य भाव्यस्य) भाष्यकार ने इसी वचन को 'स्थानिसंज्ञा न्यभूतस्थानल्विधौ'· कहकर परिमार्जित कर दिया है तथा इस वचनारम्म पक्ष में संभाव्य दोषों (तस्यदोषो डोनकार लोपेत्वेम्बिघयः) का निराकरण कर दिया है। किन्तु भाष्यकार ने अपाणिनीयता रूपी दोष से बचने के लिए इस वचन का प्रत्याख्यान किया है। और यथान्यासमेवास्तु कहकर पाणिनीय सूत्रों को यथावत ही रखा है।

इस प्रसंग में वार्तिककार ने यथान्यास मानकर प्रत्ययलक्षण सूत्र के प्रयोजनों का परिणमन किया है। [प्रयोजनमपृक्त शिलोपे नुयमामौ गृणवृद्धिदीर्षत्वे मडाट्श्नमविधयः]

भाष्यकार ने उपर्युक्त सभी प्रयोजनों को अन्यथा सिद्ध निरूपित करते हुए स्थानिवद्भाव की उपस्थिति में प्रकृत सूत्र को नियमार्थ कहा है। इस सन्दर्भ में महाभाष्य को सर्वाधिक स्पष्ट और यथार्थ रूप से हृदयंगम करने वाले टीकाकारों में कैयट और नागेश भट्ट के मत भी द्रष्टव्य हैं। प्रदीपकार कैयट प्रकृत सूत्र को विध्यर्थ मानने के पक्ष में हैं। अतृषेड् आदि रूपों की सिद्धि के लिये वे प्रकृत सूत्र को आवश्यक मानते हैं। नागेश भट्ट को नियमपक्ष ही मान्य है और इसीलिये शेखर में वे सुदृपद् इत्यादि प्रयोगों में असन्त उत्तर पद की भावना, प्रकृत नियम से विरुद्ध होने के कारण 'सौर्मनसी अलोमोक्सी' सूत्र से प्राप्त आद्युदात्त स्वर का निवारण करते है और विधि पक्ष में 'स्थानिवदादेशः सूत्र से स्थानित्त्व की प्रसक्ति होने के कारण स्वर दोष को अपरिहार्य कहते हैं (विध्यर्थत्वे तु सुदृपदिस्यादो स्वरौ दुर्वारः। स्थानिवद् भावस्यानिवृत्तेः)।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL-53 मत्वर्थीय वनिप् प्रत्यय का भाषाशास्त्रीय विवेचन

लक्ष्मीश्वर झा

वनिप् (वन्) प्रत्यय पाणिनीय परम्परा के ५२ (बावन) मत्वर्थीय तद्धित प्रत्ययों में से एक है। यह एक वैदिक प्रत्यय है। बैदिक साहित्य में यह ३५ (पैंतीस) अंगों से विहित मिलता है। वैयाकरणों के मध्य इस प्रत्यय का उल्लेख सर्वप्रथम आचार्य कात्यायन ने किया है।

प्रस्तुत निबन्ध में वनिप् प्रत्यय के उद्भव और विकास, स्वरूप और अर्थ-वैविध्य तथा प्रयोग और प्रमुखता का विवेचन किया गया है। साथ ही, यह भी स्पष्ट किया गया है कि आचार्य पाणिनि ने यद्यपि तद्धित वनिप् प्रत्यय की चर्चा नहीं की है किन्तु वैदिक संस्कृत के अतिरिक्त भी अन्य भारोपीय भाषा अवेस्ता तक में इसके अस्तित्व दीखने से यह प्रत्यय भाषाशास्त्रीय दृष्टिकोण से विवेच्य है।

IL-54 'कर्म' कारक की परिभाषा

अरविन्द कुमार विद्यालङ्कार, कुरुक्षेत्र

कारकों पर वैयाकरणों के अतिरिक्त नैयायिकों व मीमांसकों ने भी सूक्ष्म-रूप से विवेचन किया है। पाणिनि के 'कर्म' संज्ञाविधायकसूत्रों पर पतञ्जलि, भर्तृहरि, भट्टोजिदीक्षित, नागेश भट्ट, कौण्डभट्ट आदि ने व्याकरण-दर्शन के अनुकूल व्याख्यायें कीं। नैयायिकों ने पा० के उक्त सूत्रों का अपनी विशिष्ट भाषा में तर्कपूर्ण विवेचन किया तथा अपनी दृष्टि में यथासम्भव निर्दुष्ट लक्षण प्रस्तुत किये। शशधर, जगदीश तर्कालङ्कार, भवानन्द सिद्धान्त-वागीश, जयराम भट्टाचार्य, गदाधर आदि इन नैयायिकों में प्रमुख हैं। मीमांसकों में खण्डदेव प्रभृति ने मीमांसक-दृष्टि से कर्मत्व की मीमांसा की है।

प्रस्तुत निवन्ध में वैयाकरणों, नैयायिकों व मीमांसकों द्वारा परिभाषित 'कर्म' कारक की विवेचना की गई है।

IL–55 शाब्दबोध का कारण-संकेतग्रह

कु० शशि मेहता, मेरठ

किसी भी वाक्य का श्रवण होने पर उस वाक्य के अन्तर्गत आने वाले सभी पदों का श्रवणेन्द्रिय से प्रत्यक्ष होता है। 'एकसम्बन्धिज्ञानं अपर सम्बन्धि स्मारयति' नियम के अनुसार

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

पद-पदार्थ में सम्बन्ध रहने के कारण पद के श्रवण से पदार्थ का ज्ञान हो जाता है। यही पदार्थ-स्मरण शाब्दबोध के प्रति व्यापार है, क्योंकि पदश्रवण से पदार्थ-स्मरण होता है एवं पदश्रवण का कार्य तथा शाब्दबोध का कारण भी वही पदार्थ-स्मरण है। लेकिन शक्तिज्ञान जिसे न्यायपरिभाषा में संकेत कहा जाता है उस संकेतज्ञानभिज्ञ पुरुष को ही पदश्रवणानन्तर तत् तत् पदार्थ का स्मरण होता है। यथा 'गो' पद के सास्नालाङ्गूलककुद्मान् प्राणिविशेष में होने वाले संकेत से भिज्ञ पुरुष को ही गो पद किसका बोधक है यह ज्ञात होता है। अर्थात् "अस्मात् पदादयमर्थो बोधव्यः" अथवा "इदं पदम् इमम् अर्थं बोधयतु" इस प्रकार की इच्छा को ही संकेत कहा जाता है। पद के पदार्थ में होने वाले शक्तिग्रह का निश्चय आठ प्रकार के उपायों से होता है—व्याकरण, उपमान, कोष, आप्तवाक्य, व्यवहार, वाक्यशेष, विवरण और प्रसिद्ध पद का सानिध्य। जगदीश के अनुसार अव्युत्पन्न बालकों को व्याकरणादि के द्वारा शक्तिग्रह होना असम्भव होने से प्रथमतः वृद्धव्यवहार के द्वारा ही शक्तिग्रह होता है। इस प्रकार शक्तिग्रह होने पर ही वाक्यश्रवण के पश्चात् पदार्थ-स्मरण पूर्वक वाक्यार्थबोध (शब्दबोध) होता है।

IL–56 काम्यच्-नामधातुप्रत्यय

इस निबन्ध का प्रयोजन 'काम्यच्' नामधातुप्रत्यय की अनुपादेयता का प्रतिपादन करना है।

वैयाकरणों में सर्वप्रथम आचार्य पाणिनि ने अष्टाध्यायी में काम्यच् प्रत्यय की कल्पना की है। उन्होंने आत्मेच्छा अर्थ और सुबन्त कर्म की स्थिति को स्वीकार किया है। पाणिनि-परम्परा के अन्य वैयाकरणों ने पाणिनि का ही अनुसरण किया है। पाणिनि-भिन्न-परम्परा के वैयाकरणों ने भी किञ्चित् नामभेद के साथ पाणिनि का ही समर्थन किया है।

भाषा में प्रयोग की दृष्टि से अन्य नामधातु-प्रत्ययों की अपेक्षा इसके बहुत कम प्रयोग हुए हैं जिनमें तिङन्तरूपों के प्रयोग अत्यल्प तथा संज्ञारूपों के प्रयोग अधिक हैं। संस्कृत साहित्य के वैदिक और शास्त्रीय संस्कृत के प्रायः प्रमुख ग्रन्थों में उपलब्ध इसके एकसठ प्रयोगों में से वैदिक संस्कृत में पन्द्रह तथा शास्त्रीय संस्कृत में छियालिस प्रयोग ऐतिहासिक पद्धति द्वारा विवेचित हुए हैं। कुछ वैदिक प्रयोग शास्त्रीय संस्कृत में भी प्रयुक्त देखे जाते हैं।

भाषा में 'काम्य' शब्द 'कमु कान्तौ' धातु से णिङ् तथा यत् प्रत्यय से निष्पन्न होकर विशेषण के रूप में 'इच्छा के उपयुक्त, वाञ्छनीय, ऐच्छिक, सुन्दर तथा मनोहर' आदि अर्थों में प्रयुक्त होता है। काम्यच् प्रत्यय से निष्पन्न शब्द भी 'इच्छा' अर्थ का अभिधान करता है। दोनों में अर्थगत तथा स्वरूपगत पर्याप्त समानता दीख पड़ती है। अतएव 'प्रियकाम्य' आदि संज्ञारूपों की सिद्धि धातु से की जानी चाहिए तथा 'रथकाम्यति' आदि तिङन्त रूपों की सिद्धि रथकाम्य आदि शब्द से स्वार्थ में नामधातु-प्रत्यय क्विप् लगाकर की जानी चाहिए। इस तरह नामधातु के क्षेत्र में आचार-क्विप् के अतिरिक्त स्वार्थक्विप् की कल्पना से नामधातु प्रत्यय 'काम्यच्' की अनुपादेयता सिद्ध हो जाती है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

IL–57 हमारी लिपि

सिद्ध गोपाल

भारत की सब लिपियां ब्राह्मी से निकली हैं और सबकी वर्णमाला एक ही है। ये लिपियां मूलतः पूर्ण वैज्ञानिक हैं, पर यांत्रिक युग (प्रेस तथा टाइपराइटर) के लिए उपयुक्त नहीं तथा उनमें कुछ अशुद्धियां आ गई हैं, अतः उनका वैज्ञानिकत्व का दावा झूठा हो गया है। थोड़े से परिवर्तन करने से ये दोनों दोष दूर हो जायेंगे, साथ ही वे बहुत सरल हो जायँगी। मेरे ये सुझाव सभी लिपियों के लिए हैं, पर मैं आज उन्हें विशेषतः नागरी के लिए रख रहा हूँ।

१—स्वरों की मात्राएँ सदा व्यंजन के आगे लिखी जायँ, पहले नहीं। नागरी में ह्रस्व इ तथा तमिल और बांङ्ला में ए की मात्रा बायीं ओर लिखते हैं जो अवैज्ञानिक हैं। जैसे 'मुश्किल' को पढ़ना मुश्किल है, नवसिखुए उसे मुशिकल ही पढ़ते हैं। इकार की ह्रस्व और दीर्घ मात्राओं का वही रूप हो जो तमिल में हैं। तमिल में ह्रस्व इ की मात्रा का वही रूप है जो नागरी में दीर्घ ई का है और दीर्घ ई की मात्रा ໑ तमिल में है। मेरी सुझायी मात्रावली नीचे है इनमें सबसे पहले हल् चिह्न है। ए तथा ओ के लिए दो दो चिह्न (ह्रस्व तथा दीर्घ के लिए) दिये हैं, क्योंकि (१) हिन्दी में भी दोनों ध्वनियां अलग-अलग मौजूद हैं, (२) वेदों की कुछ शाखाओं में भी दो तरह की ध्वनियां थीं, (३) तथा सबसे मुख्य बात यह है कि दक्षिण भारत की सब भाषाओं में ह्रस्व ए और ओ के चिह्न जरूरी हैं।

मेरी सुझायी मात्रावली देखिये—

क् क का की क कु कू कृ के कै कै को को कौ कँ कं कः

२—मेरा दूसरा सुझाव है कि संयुक्त व्यंजनों को बिल्कुल बिदा दे दें। उन्हें वैसे ही लिखें जैसे तमिल में लिखते हैं। तमिल में स्वरहीन व्यंजनों को हल् चिह्न लगाकर लिखते हैं जैसे इन्द्र। ऐसा करने से टाइपों की संख्या बहुत कम हो जायगी।

अनुस्वार तथा अनुनासिक

मेरा तीसरा सुझाव बहुत महत्त्वपूर्ण है। हम लोग अनुस्वार, अनुनासिक तथा परसवर्ण का भेद नहीं समझते। हरेक स्वर अनुनासिक तथा अननुनासिक भेद से दो तरह का होता है। जैसे खाँसी, आँसू आदि शब्दों में आँ अनुनासिक है, पर आलू में नहीं। किन्तु 'आन्धी' में आ स्वर अनुनासिक नहीं, और आ के बाद न परसवर्ण व्यंजन है। कवर्गादि वर्गो के पाँचवें वर्ण अनुनासिक हैं, बाकी सब व्यंजन अननुनासिक हैं। य, व अर्ध स्वर भी दो-दो तरह के होते हैं। अनुस्वार सिर्फ संस्कृत की चीज है। सिर्फ संस्कृत-परम्परा-रक्षार्थ उसकी ज़रूरत है। संस्कृत में भी अनुस्वार पदान्त के अलावा सिर्फ श, ष, स, ह आगे आने पर ही आता है, अन्यत्र सर्वत्र उसका परसवर्ण हो जाता है। इस प्रकार सही रूप अन्धा है, अंधा नहीं। नागरी में अर्धचन्द्र स्वर की अनुनासिकता का सूचक है और बिन्दु (अनुस्वार) परवसर्ण को बतलाने लगा है। यह गलत वर्तनी सिर्फ हिन्दी, मराठी, तेलुगु, कन्नड़ आदि में प्रचलित है। वांङ्ला में सदा अन्धकार लिखते हैं। अनुनासिक स्वर उथा अनुस्वार का भेद

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

स्पष्ट करने के लिए उदाहरण—हँसी (हास्य-वाचक) में अनुनासिक अकार हैं, और हंसी (पक्षिणी वाचक) में अनुस्वार है। आक में सादा आकार है और आंकड़े में अनुनासिक है। वर्गों के प्रथम द्वितीय वर्ण (क ख आदि) आगे आने पर दोनों प्रकार के स्वरों का उच्चारण हो सकता है, पर अन्य व्यंजन आगे आने पर अनुनासिक स्वर का उच्चारण सम्भव नहीं, परसवर्ण व्यंजन की ही ध्वनि होती है।

परसवर्ण, अनुस्वार तथा अर्ध चन्द्र में भेद न करने से लिपि अवैज्ञानिक हो गयी है, क्योंकि उसमें एक ही चिह्न सात विभिन्न ध्वनियों को प्रकट करता हैं। इसके अलावा हमारे कोषों का अकारादि क्रम भी बिल्कुल अशुद्ध हो गया है। यह अशुद्ध क्रम हिन्दी मराठी कोष में ही हैं, संस्कृत, कन्नड़ तथा तेलुगु के कोषों में नहीं।

IL–58 कतिपय तद्धित पदों के प्रयोगों का आलोचन

डॉ० दामोदर महतो, भागलपुर

प्रस्तुत निवन्ध में कतिपय संस्कृत तद्धित पदों के प्रयोग का विवेचन किया गया है। वैयाकरणों ने तद्धित पदों की निष्पत्ति एक-से अधिक अर्थों में बतायी है। विभिन्न अर्थों में एक ही तद्धित पद की निष्पत्ति व्याकरण के नियमों से समर्थित होने पर भी प्रयोग की दृष्टि से विशिष्ट दीख पड़ती है। यह विशिष्टता व्याकरण द्वारा समर्थित अर्थों में से कुछेक अर्थों में ही दृष्टिगत प्रयोग से सम्बद्ध है। इस निवन्ध में तद्धित पदों के प्रयोगाश्रित सीमा का विश्लेषण करने का प्रयास किया गया है। कतिपय तद्धित आलोच्य पद निम्नलिखित हैं—

(१) आम्रमयम्, (२) कण्ठयम्, (३) गव्यम्, (४) धुर्य्यः, (५) स्त्रैणम् तथा (६) सार्वभौमः।

IL-59 SANSKRIT SPIRANT CONSONANTS (ŪṢMA-VARṆA) IN THE LIGHT OF MODERN PHONOLOGY

Dr. SUBHRA BASU

For the production of a speech sound only two courses are left (a) vibration of the vocal cords, (b) contact in the mouth cavity.........The flow of air from the lungs blocked first in the laryn and subsequently in the oral cavity produces various speech sounds i. e. consonants...... . The speciality of an obstruction leads to the division of the consonants into two major groups.......stops and fricatives...... . Partial obstructions of the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

breath stream coming out of the lungs produces frictional or spirant sounds.........Partial obstruction implies some friction and necessarily some heat to (Uṣman).........Frictional or spirant consonants as recognised in English Phonology and the position of the speech organs in pronouncing them......Acoustic properties of each of the spirant consonants ....The shape of the constriction in the mouth required to produce them leads to the division of the fricatives into slit and grooved or non-sibilant and sibilant respectively.........Ūṣma-Varṇa (Spriant consonants) as recognized in Sanskrit Phonology......Nature of the five spirant consonants.........*Ś. Ṣ. S. Jihvamuliya,* upadhmānīya as recognized by ancient Indian Phonologists......The relationship between the spirants and *uṣma-varṇa* whether co-extensive......The spirantization of a full contact sound occurs owing to various reasons as defective organ, lack of training, fatigue, disease etc.........Recognized spirantized sounds in some languages.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

11. DRAVIDIC STUDIES

DS-1. DRAVIDIAN CULTURE AND CIVILIZATION

Dr. C. BALA SUBRAMANIAM, MADRAS

The paper attempts to present a brief sketch on Dravidian Culture and Civilization.

The word 'Dravidian' is an English expression. It is a hybrid consisting of the Indian word Drāviḍa and the English adjectival suffix-*ian* which itself is from the Latin. This word was created by British scholars in India. There are controversies about the origin of the word 'Drāviḍa,. Caldwell hold that the word 'Tamil' is originated from the Sanskrit word 'Drāviḍa'. Stenkenov is of the opinion that the word 'Drāviḍa' is originated from the word 'Tamil'. A. L. Basham is also of the same opinion.

There also prevail different views about the origin of Dravidians. The view that the Dravidians are the aborigines of India seems to be more realistic and widely accepted.

Racial strain

Dravidians belong to the Mediteranean strain. What appears to be an ancient type of the Mediteranean strain, in which the head is long and narrow with a high cranial valut, the face narrow, the nose small and moderately broad, the skin dark, and the hair wavy or curly, is the dominant physical type among the Dravidians of South India.

Cultural diversity

With a few exceptions, cultural variations can be correlated only in a very general way with differences in racial type. In some respects, the correlation is greater between culture and language than between culture and race.

Religion and Philosophy

Religion and Philosophy have never maintained separate existences in India. Particularly at the village level, there is a great deal of regional variation with respect to religious beliefs and practices. In certain areas of Tamil Nadu an elaborate festival is held to honour the major village goddess, Māriyammaṉ who is believed to cause and cure such diseases as smallpox and cholera. Reverance for ancestral spirits, especially in the paternal live, and periodic offerings to ensure their welfare are a part of present day Hindu practice.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Art of Music

The ancient Dravidians had their own music system and musical instruments. They had five kinds of paṇ, seven kinds of musical notes and different kinds of yāḷs. In a later period the stream of Karnatic music entered into classical music. Gradually the classical music disappeared, At present the Karnatic music is being overshadowed by the film music, wherein western music is dominant.

Dance

Drama and dance went hand in hand under the patronage of the kings. They gradually emerged as two different branches. In 1960s and 1970s cinema has overshadowed drama. The ancient Tamil country is the origin of the classical dance known as 'bharatanāṭya'.

Drawing and painting

The art of drawing and painting also was patronized by the kings. Almost all the temples are decorated by drawing and painting.

Architecture and Sculpture

The skill of the Dravidians in architecture and sculpture can be seen in the temples and the museums as well.

Day to-day life

The underlying unity of the country in diversity is derived from the large fund of cultural traditions shared by most groups and from the dominance of certain national clites, who set the goals for the nation as a whole.

Family and marriages

The effective unit is the joint family, which usually comprises 2,3 or even 4 generations in a patriarchel, patrilineal and patrilocal system. This means that the oldest living male progenitor is the head of the family, descent is reckoned through the sons, and brides are brought into the family to live. New families are created when established units break up. The role and status of women are very complex in nature.

In certain caste groups dowry system is common. Except among the most cosmopolitan urban elite groups, marriages are still arranged by parents.

Caste System

The social structure of Dravidians is embraced in the caste system, which arranges mankind in a hierarchy of groups of different worth.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Food

The Dravidians are mainly rice-eaters. Sāmbār, rasam and curd are taken along with rice. Iḍli, Vaṭai, Poṅkal, nppumā, pūri, docai etc. are the tiffinitems.

Dress and Ornaments

Dravidian men wear dhoties and shirts and ladies wear sarees and jackets. Men use trousers and shirts too. Men wear watch, rings etc. Ladies use a variety of ornaments.

Festivals

Poṅgal and Deepavali are the important festivals in Tamil Nadu whereas Oṇam and Dasarā are important festivals in Kerala and Karnataka respectively.

Tribes

In the heavily forested hills are small, scattered tribal groups whō speak the language of the area but live a primitive life.

Thus the paper attempts to present a brief account of the Dravidian culture and civilization.

DS--2 DISCOURSE MARKERS IN TAMIL

K. M. PRABHAKARA VARIAR MADRAS

A major difference between 'speech acts' and 'language texts' is that the former is significantly characterized by two components, namely, the 'informative content' and the 'attitudinal overtone' while the latter will not contain extralinguistic overtones. Attitudes include strategies and devices that control the scheme of discourse patterns. Discourse strategies can either be automatic or activated. The activated discourse strategies are termed here as Discourse Markers.

Discourse Markers constitute a sub-class of 'vocal segregates'. They, together with ellipsis and vocatives form what is known as 'minor sentences'. Discourse Markers do not submit themselves to syntactic expansions and, therefore, are distinct from ellipsis. Vocative form morphological paradigms with nouns and hence cannot be classed along with Discourse Markers. Discourse Markers are degramatized isolates.

The paper examines certain Discourse Markers in Tamil and explains their unique semantic features,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS-3. KOLATAMU PATALU OF ANDHRA PRADESH

M. NARAYANA REDDY

'Kolatamu Patalu' have great significance in Telugu Folk Literature. It is sung and played by men, women and even by boys at different festival occasions. Kolatamu is called 'Danda Lasya' in Sanskrit. This is a combination of playing and singing. It is well known through the ages.

The Kolatamu Patalu are found in three varieties in Telugu speaking area.

1. **Jada Koppu or Veni Kolatamu**

This is famous as "Jada koppu" because the participants sing and play with sticks and wove a Jada or Veni (Plaited or braided hair). It is presumed that if the Jade is in right form the steps of the players are correct and if not their steps are wrong. The songs are nearly forty and the Jadas are about nine.

2. **Krishna Koppu**

The songs are in the form of dialogue with the theme depecting the stories of Lord Krishna.

3. **Other Songs**

Some are sung at the time of Kamadahana (burning of Lord Manmadha) playing with sticks in rythamic way. Some are composed by anonymous villagers about a heroic person who had some local importance. Such a song is "Ankama Baju katha" sung in Adilabad District of Andhra Pradesh.

Thus, the Kolatamu Patalu entertain the folk in their own simple ways and add good physical exercises.

DS-4 THE IMPORTANCE OF ŚIVAYOGAŚARA

M. VEERESHALINGAM

This great book was written by Kolani Ganapathi Deva, who belongs to Kakatiya period (C. 12 Century). For a long time the first part of the book is known to have been in dark. It is presumed by the Scholars that it is available at Sāraswata Parishad, Kakinada Library. Mainly the work appears in two parts : Part I (Purva Bhaga) and part II (Uttara Bhaga). Out of this, only Uttara Bhaga is printed by Ramalinge-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

swara Press, Warangal (Andhra Pradesh). About five to six essays appear to us on this whole book which are printed in the magazines like Bharathi and Andhra Patrika (Annual number). The first part (purva Bhaga) which has never seen the daylight, is to be edited and printed. This purva Bhaga definitely appears to us as a land mark not only in Telugu Literature, but an asset to the whole of Indian Literary world. The whole book deals with Yoga Sastra, Upasanā, Śiva Poojā and its various forms.

DS-5 THE ARADHYA ŚAIVISM OF ANDHRA DESA

M, ISHWAR CARAN, ADILABAD

"Agamarthanu Sandhatha
Raga Dwesha Vivarjitah
Dhyanayoga Samayuktah
Aradhyah Parikeertitah !"

Śaivism is perhaps one of the most ancient living faiths of the world. Its antiquity dates back to the Mohenjadaro and Harappa excavations. We have every reason to believe that its philosophy has influenced not only India but also many parts of the world.

In the course of eve .. it has undergone numerous changes both in theory and practice an. gave rise to different schools of philosophy. Veeraśaivism which was mo s popular in the 11th Century A. D. in Andhra and Karnataka states is one among them.

The Aradhaya Śaiva Sampradaya of Andhra Desa is much akin to Veeraśaivism. By and large the philosophy is one and the same. Both of them claim that they are "VISISTĀDVAITIANS".

The exact date of origin of Aradhya Sampradaya is yet a controversy. They claim their antiquity from the times immemorial. Their main source of philosophy is the "Śivādvaita Bhashya", of His Holiness Neelakantha Śivarādhya. He is supposed to be the predecessor of Sankaracharya the famous exponent of Advaita Philosophy. Thus his date has been taken back to some where in between the 6th and 7th centuries A. D. though this was challenged by the followers of other faiths.

In the 11th Century A. D. Srimatriloka Guru Mallikarjuna Panditharadhya of Andhra Desa was the main source of inspiration for the Ārādhya Saivism. He had arguments and counters arguments and was successful in establishing the supremacy of his faith. From him we have a definite chronologyof this faith.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS-6 VASANTASENA REBORN and MADHURAVANI

GULLAPALLI PRABHAKARA PHANI RAJA, BANGALORE

In Sanskrit literature, the character of Vasantasena is a novel creation. It is not an exaggeration to say that there is no drama that can equal Sudraka's Mṛcchakatika. He did not take any oft-tracked incident from any Purana. He took a social theme. His drama is a mirror to the contemporary society.

The heroine of Mṛcchakatika is Vasantasena. She was a courtesan by birth, but did not pursue that profession. She was not greedy as courtesans are usually are. She was never enamoured of money or power. She loved only qualities of head and heart. That is why she repudiated the advances of the Raja Syalaka and laid her impeccable love at the feet of Charudatta, Vasantasena was kind and helpful to people in distress. She was very benevolent. She rescued Samvahaka from the clutches of gamblers. She sent back to Charudatta, the diamond necklace which he offered as compensation to her golden ornaments lost with him. She also gave away her ornaments to Rohasen to get a golden cart to play with. It is due to these noble qualities that Chandanaka called her as the 'ornament of the city'. She underwent many hardshifts but could attain her goal of life in the end. She was given the honour of a housewife, by her paramour, Charudatta as well as the king Aryaka.

In Telugu Late Gurazada Appa Rao, while moulding the novel character of Madhuravani in his drama "Kanyasulkam", has kept Vasantasena as prototype. Sri Appa Rao also has taken a contemporary social theme.

Madhuravani is also a dancing girl. She of course, followed the profession of her caste but with dignity. She used to extract money from those who could afford to lose. But she never cared for money when she had to give up her principles. She was also kind-hearted, benevolent and helpful to those in distress. She co-operated with Karaṭaka Sastri in his plan to foil the marriage of his neice to the old Lubdavadhani. She also gave away her golden bracelet to accomplish this end. She spurned the patronize of Girisam and Ramappa, both of whom she found to be worthles creatures. Girisam and Ramappa Pantulu could not appreciate her nobility of mind. They criticised her as a 'coloured bead of glass' and cursed her as 'harlot'. But Karaṭaka Sastry who could recognise her worth praised her that 'it would have been a great short-coming to God's creation if the noble courtesan was not there in the realms of Kalinga'. In the end, she craved for and got the protection of the noble minded Soujanya Rao Pantulu, who accepted her as a worthy lady.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

In this way Sri Gurazada Appa Rao was successful in creating the character of "Madhuravani" on the lines of "Vasantasena".

DS-7 THE PERCOLATING CHARACTER OF SANSKRIT VOCUBULARY IN THE COLLEQUAL LANGUAGE OF TELUGU

Dr, GOPARAJU RAMA, ALLAHABAD

Telugu, which is one of the four South Indian languages is generally found under the non Aryan languages in the pedigree of languages of the Indo Aryan family. Being a Dravidian language it is supposed to be far from enjoying affinity from Sanskrit Language. In spite of that, one may baffle to know that it has very close affinity with Sanskrit, which percolated to its (Telugu) collequal language too. In this article such type of vocubulary of its (Telugu) collequal language which is used daily from layman to the learned man is gathered and discussed.

DS-8 TELUGU WORDS IN VAJJĀLAGGAM

TIRUMALA RAMACHANDRA, HYDERABAD

Vajjālaggam is an anthology of Prākrit Gāthās just like Gāthā Saptasati. Gāthā Saptasati contains verses in which each one is independent of the other, while Vajjālaggam has about one thousand Gāthās classified under diferent heads as the slokās in Śatakas of Bhartṛhari are classified. A Swetambara Jain named Jayavallabha has compiled this work. The date of the compiler is fixed by Prof. M. V. Patwardhan between the year 750-1337 A. D.

Gāthā Saptasati contains many Desī words. It is not at all surprising to find many more such words in Vajjālaggam also. The authority on Desī words is the work Desī Nāma Mālā written by Acharya Hemachandra who lived in the 12th century A. D.

Since I have already presented some papers on Telugu words in Gāthā Saptasati and Desī Nāma Māla in the former Oriental Conferences, I take this oppotunity in presenting a paper on similar Telugu words in Vajjālaggam. The words whose Sanskrit chāya is not phonetically identical can be discussed in this context. Many such Desı words used in Vajjālaggam can be identified as Telugu words.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS-9 VAISNAVITE PHILOSOPHY FROM TAMIL SOURCES

DR. N. SUBBU REDDIAR, MADRAS

The philosophy of Vaisnavism can be expressed in *Tattva* (reality), *Hita* (means), and *Puruṣārtha* (ends or goal of human endeavour). *Tattvas* are three viz *Cit* or *cetana* (sentient being), *acit* or *acetana* (non-sentient things) and Īśvara (God, the inner controller of all beings). *Hita* (means) consists of *bhakti* (devotion) and *prapatti* (self-surrender). *Puruṣārtha* (the ultimate goal of human endeavour) is the attainment of *mokṣa* or *mukti* (emancipation) by the individual and getting the mystic experience of Brahman (Universal Self). There are three *rahasyas* (secrets) known as *rahasya thraya* (*thrya*-three). They are *Tirumantra* (the eight-lettered formula), the *Dvaya* (so called because it treats of two points) and the *Carama-śloka* which is the final instruction of Lord Kṛṣna to Arjuna in the *Gītā*. An attempt is made to explain these principles from Tamil sources and this paper is restricted to (i) *Nalayira Divya Prabandham* (ii) *Tattva-traya* (iii) *Mumukṣu-pati* (iv) *Sri Vasana Bhuṣaṇam* and (v) *Rahasyatrāya sara*,

DS-10 TELUGU GOWRANA-KANNADA RAGHAVANKA'S HARIŚCHANDROPĀKHYĀNA KĀVYAS

DR. V. PRABHAVATHI, HYDERABAD

The Story in the Rigveda Mantras about Sunassepa is vividly described in Aitareya Brahman. According to this Harischandra was not truthful. As promised to God Varuna, instead of his son, Harischandra bought a brahmin boy Sunassepa and performed Naramedayaga; thus avoiding the word given to God Varuna. The same story is described in Brahmapurāṇa and also Bagavatha. In Mahabharatha Harischandra has been described as great performer of Aswamedayaga. For the first time Harischandra has been described as the most truthful in Markandeya-purāṇa and this has become the basis for story in Kāvyas.

The first Harischandropakhyana in Telugu was written by Gowrana. In his story Gowrana has created many new incidents and characters which were not mentioned in Markandeyapurāṇa.

In Kannada Great Poet Raghavanka's Harischandropakhyana is very famous. Both Kannada Raghavanka and Gowrana's Harischandropa-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

khyana reveals many identical features in characterisation and appears as twins. Harischandra's wife who has been mentioned as Sebhya from Aitareya Brahmana's to Markandeyapurāṇa has been mentioned as Chandramathi for the first time in Gowranas Kavya. The new characters of Nakshatraka and Kalakausika not found in any Kavyas have been for the first time indroduced in his Kavya. The same story characters, incidents, have been described in Prakshipta Baga's of Skandapurāṇa and Harivamsa. On the whole the two Kavyas of Gowrana and Raghavanka are invaluable jewels in Telugu and Kannada literature.

DS-11 A BRIEF NOTE ON THE INFLUENCE OF PERSIAN ON ADMINSTRATIVE TERMINOLOGY IN TELUGU

Dr. K. GOPALA KRISHNA RAO

1. Early History of Muslim Rule in Andhra from 13th cent. on wards.
2. Patronage of persian by Bahmani, Qutubshahi ad Asaf Jahi Sultanate.
3. The Influence of Persian on Telugu as a court-Language ad Literasy Language.
4. Administrative Terminology adopted by the Muslim rulers in Andhra and its influence on Telugu with Particuler reference to count language, Military, Revenue ad Judicial Departments.
5. Source Material in Telugu.
   Teluguworks-Inscripti ons-Govt and Local Records kaifiats-gazettes and Notifications.
6. (a) A critcal study of the Terms used in Telugu. Form and nature
   Tatsama, Tadbhava, and Compound form.
   Morphologial and Semantic change.

   (b) Specimen words.
   Durbar-Zami-Vazirn-Khistu-Bandobasto-Daftarn - Muddai - Pesh-Kashu-Razinma-Bhoomi Tananquah-Chilnka Baba Vazirn-etc.

DS-12 THE PURPOSE OF AND MOTIVATION IN (THIRUPPAVAI)

Thiruppavai of Andal consists of only 30 stanzas. It is part of Nalayira divya Prabandham. This paper attempts to analyse why Thiruppavai alone enjoys a unique place of honour and importance besides popularity in the Prabandham Composition.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS-13 ASPECTS OF HUMANISM IN ANCIENT TAMIL LITERATURE

Dr. K. D. THIRUNAVUKKARASU, MADRAS

Humanism is an intellectual movement of recent origin. It emphasizes the dignity of man and his pilgrimage towards perfection in this world. It pronounces that this world is a reality. So the life in the world can be considered as a legitimate object of interest and love. Humanism also places reason above revelation. It lays stress on liberal education and holds that the goal of education is to shape well balanced individuals with all their capabilities fully developed.

Humanism also envisages a new way of life based on secularism and socialism. Besides these aspects, it enunciates the concept of 'Brotherhood of man' and induces everyone to become 'the Citizen of the world'.

Ancient Tamil literature (C. B. C. 300 to 300 A. D.) is the treasure-house of great ideals, practical wisdom and the poetic imagination. They are the Ten Idylls (Pattupāṭṭu) the Eight Anthologies (Eṭṭutokai), the Tirukkuraḷ and the Twin Epics (Cilappatikāram and Maṇimekalai). One can get some glimpses of social, economic and political conditions of ancient Tamilnadu from them. They express us a noble philosophy of life and conduct. There is hardly any exaggeration when we say that ancient Tamil literature is the finest flower of Tamil Wisdom which is overwhelmingly moral and secular.

The language, literature and thought of ancient Tamilagam have occupied a central position in the life and thinking of the Modern Tamils. This can be easily compared with the language, literature and art of ancient Greece and Rome which had great impact on the Europeans of the 15th and 16th centuries.

The egalitarian outlook of the Modern Tamils have been enriched by ancient Tamil literature of with its ideals of humanism far better than the Mediaeval literature, philosophy and theology. The savants and seers of this century not only rediscovered and revived literary types, themes and critical theories, but they are also applying their scholarship of ancient Tamil classics to revitalise and rejuvenate the mind and thought of the Modern Tamils.

Ancient Tamil literature reveals the devotion of the greatmen of that period to human interests, their attitude of mind and their system of thought which revolve around upon the activities of man.

We can classify the significant aspects of humanism embedded in ancient Tamil literature under the following heads : They are (1) The

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Picture of the Common Man, (2) The Nature of the world. (3) The Effects of Moral Action, (4) The Delightful wish, (5) The Ideals of Liberal Education and (6) The 'One World' Ideal and 'the Brotherhood of Man'.

A cursory glance at the ancient Tamil literature will give a panorainic view of these aspects of humanism which sound very Modern in form and theme. It is more appropriate to quote Rene Grousset's observations about the humanistic outlook of the ancient Tamils. He expresses that "In Indian philosophy, the ethics of the South (Tamils) have brought a further awareness of the concrete, vivid and creative imagination and a human tenderness". These aspects of humanism have enhanced the value of ancient Tamil literature.

DS-14 THE IMPACT OF MARXIST IDEAS ON MODERN TELUGU POETRY

Dr. (MISS) M. SUJATA

The radical changes that took place both in the global context and in the context of our own country, during the first half of the twentieth century, have had a decisive impact on the poets of amost all the Indian languages. These poets rejected the decadent romantic strain and began writing with the "oppressed, the lowly and the lost" as the basic centre of their poetic universe. In Telugu literature this kind of "progressive" poetry began manifesting itself as early as 1934. This manifestation was simultaneous in almost all the Indian languages. Telugu poetry, however, felt the impact of the Marxist ideology and the ideas that inspired the October Revolution much more strongly than poetry in the other languages. Poets began showing the keen interest in those ideas. Among these poets the most significant is Sri Sri. He openly commended the triumph of the Russian Revolution and the validity of the implicit Marxian ideology. He proclaimed through his poetry, instinct with new metrical forms and a radical idiom, that the ideals of the Russian Revolution. Should mould our life and literature.

In 1971, however, there emerged another group of poets : the Revolutionary poets. They rejected the stance of the progressive group of poets. However, they too were inspired by Sri Sri and were imbued with the fervour of Marxist ideas. The Revolutionary poets complain that though the progressive poets do show social awareness, they failed in bringing about real changes in the social structure. The poets of the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Revolutionary School, therefore, write in an idiom easily grasped by the common man. The style is lucid and colloquical. The intention is to allow these ideas percolate to the roots of society so that a new awareness is created and eventually the triumph of the masses is brought about. To facilitate easy absorption, they write in the form and rhythms of popular songs and being highly lyrical they have great appeal.

It is true that "Progressive" ideas are found in almost all the Indian literatures, and poets show great social concern and awareness. In Telugu poetry, however, there is not only greater involvement, but also greater openness in the commitment to these ideas.

DS-15 THE NUMERALS IN KANNADA

PROF. K. K. GOWDA, MADRAS

The Cardinal numerals are similar to Nouns, since they can be added with case markers. Very rarely they may have plural markers also, e. g., *oṃdu na:lkugaḷ, eraḍaydugu ḷ, pattunu: rugaḷ* (SMD-150, Vritti). From the examples given in the vritti of the SMD referred to above, it is evident that there are alternante forms also without the plural markers. These forms do not occur in Modern Kannada. Since such usages are not found in either literary texts or inscriptions of Kannada except the grammar SMD, this appears to be the possibility, or, the potentiality in the language which the author of SMD, viz., Kesiraja thought grammatically acceptable. But, regarding the case suffixes there is no such reservations and any case suffix can be added to the numeral, e. g.,

Acc. *ondannu* '1', *eraḍannu* '2', *mu:rannu* '3' ......Instr/Abl. *ondarinda* 'by 1', *eraḍarinda* 'by 2', ... Dat *ondakke* 'to 1', eraḍakke 'to 2', 'to 2', *mu:rakke* 'to 3' Gen. *ondara* 'of 1'. *eraḍara* 'of 2'. *mu:rara* 'of 3' Loc. *ondaralli* 'in 1', *eraḍaralli* 'in 2', *mu:raralli* 'in 3'

In multiplication exercises, the locative is marked by—li, which is directly added to the numeral forms without requiring any inflexional increment:

e. g., *eraḍ eraḍli na:lku* $2 \times 2 = 4$
mu:r mu:rli ombattu $3 \times 3 = 9$
na:k na:kli hadina:ru $4 \times 4 = 16$ etc.

The cardinal numerals have the flexibility of functioning both as nouns and adjectives. But ordinals with their suffixes *-ane*, or, *-aneya* in

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Kannada, Tulu and Kodagu, *-ava* in Telugu, *-a:m* in Tamil and Malayalam are always functioning as adjectives.

The above analysis is sentence based. Morphologically the numerals cardinals and ordinals, as well as the suffixes are further analysable into smaller segments. The cardinals are derived by Numeral adjectives, e. g., *or-* and derivative suffix e. g. *-du.* To this *-ane* or *-aneya* are the so called suffixes that are added for ordinates, which on closer examinations, may be said to be those derived from a verb root, e. g. *an*-or *en*-in Kannada, Tulu and Kodagu, *a:g-* in Tamil, Malayalam and Telugu. Therefore, the ordinal numbers can be morphemically analysed as Num adj+Derivative suffix (nueter gender)+Verb root *an-/en-* +*e*, the infinitive marker.

SD-16 LINGUISTIC PECULIARITIES OF THE LANGUAGE USED IN TELUGU FOLK SONGS

B. VENKATESWARLU, NAGARUJANANAGAR

The paper is divided into four parts

Part— I Deals with the Phonetic Changes

Part— II Deals with Sandhi Rules

Part—III Discusses the Case System and

Part—IV is devoted to the Semanti Changes.

DS-17 SRI VIDYA IN VISWANATHA RAMAYANA

Dr. C. TIRUPATI RAO

Late Kavi Samrat Viswanatha Satyanarayana was a great 'Sri Vidyopasaka'. His Srimad Ramayana Kalpa Vṛkshamu is an attempt to interpret Ramayana according to 'Sri Vidya'. According to this interpretation Sita is none other than Sri Devi in human form. Viswanatha got the clue from 'Sitayah Charitam Mahat' and the description of Sita in Sundara Kanda. This essay aims at indicating where and how the suggestions of Sri Vidya can be found in his Magnum Opus which won the Bharatiya Jnana Pith Award for him.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS-18 "TIRUVAIMOZHI IN SANSKRIT"—A RARE MANUSCRIPT"

PROFESSOR V. L. SETHURAMAN, MADRAS.

The Tiruvāimozhi of the celebrated Saint, Nammālwar is held in high esteem by Śrivaiṣṇavas. It has been quite popular even in other languages in India, other than Tamil, thanks to the translations in different vernaculars like Telugu and Kannada. This has also been rendered into Sanskrit, both by earlier authors and modern scholars. The present work Tātparyaśikara represents one such attempt at sanskritising the Tiruvāi-mozhi of Nammālwar, existing in the form of a single Palm-leaf manus-cript in Grantha characters, deposited in the Government Oriential Manuscript Library Madras. (Manuscript-R-400c of G O-M. L. Madras).

It is remarkable, in the sense, that it purports to summarise the entire teaching of this Tamil Prabandha in forty five Anuṣtubha Verses.

There is no definite proof, regarding the identity of its author, though the introductory and colophonic readings give some names. The present paper makes a brief analysis of this rare manuscript.

DS-19 THE OBSERVANCE OF SĪMANTONNAYANAM CELEBRATION IN ANANTAPUR DISTRICT, A. P.

Dr. G. S. MOHAN, BANGALORE

'Sīmantonnayanam' or 'Sīmantam' is one of the Ṣodaśa Samskārās that prevail in our Hindu Society. It has a very great significance among the women folk. This is a samskāra done to the pregnant woman.

Sīmantaḥ means sīmnaḥ antaḥ, parting of hair. In Prayoga Pārijāta, it is said that 'Sīmanto Yasminkarmaṇi unnīyate tatsīmantonnayanam'. The word Sīmantam in Folk-etymology has been changed as 'Srīmantam'. In some parts of Andhra Pradesh, this Sīmantam ls also called as 'Pūla Muḍupu', which means Decoration of flowers and 'Gājulu Toḍigincuṭa', which means wearing of bangles.

This Samskāra is observed on an auspicious day for which the Nakshatra, Tithi and Rasīs are looked into.

Songs of Sīmantam are sung by women at the time of celebration.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS--20 UDAHARANA LITT. IN TELUGU

DR. R. ANANTA PADMANABHA RAO, VIJAYAWADA

Udaharana literature is a special type in Telugu Literature. We do not find it in any other language. It had its beginning in 12th Century, later it had a slow progress. A compilation and anthology of the unique feature in Telugu is to be done, though it is a small contribution to the literature. It has its own way of creativity in poetry. Most of the Udaharanas are devotional. Some of them are dedicated to human presonalities. The growth and development of this particualr literature is discussed.

DS--21 MAÑJARĪMADHUKARĪYAMUA—A CRITICAL REVIEW

B. SRINIVASA, SUBRAHMANYASI

Mañjarīmadhukarīyamu, a drama by Korada Ramachandra Sastri, is the first original drama in Telugu written in 19th century. This paper gives a gist of the story and a critical appreciation of the work.

DS--22 THE BILIABIAL FRICATIVE IN TELUGU

T. G. KRISHNAN RAO, VIZIANAGARAM

Telugu language belongs to the Dravidian family. The closseness of Sanskrit and Telugu Sounds originally in Telugu Sounds borrowed from Sanskrit Sounds are borrowed from other languages present phonemic chart of the standard Telugu. Inclusion of bilabial fricative in Telugu through borrowing. An attempt to study this borrowing/borrowings from Arabic, Persian and Urdu languages during the muslim rule-Modern period and borrowing of 'f' sound from Portugese, Dutch and English words-The changes undergone by 'f'—The changes of intial, intravocalical and final 'f'-'f' changes to 'p'- 'f' changes to 'b'- 'f' remains unchanged- 'p' changes to 'f'- 'b' changes to 'f'-Hyper standardized forms- Borrowing of 'f'- coexistance of 'p' and 'f'- The period of demarcation of the acceptance of 'f'- A critical study of the observed data-interpretation-Summary-scope of further research acknowledgements-Notation-Bibliography-appendix.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS-23 PILLAI-P-PERUMAL AIYANKAR'S CONCEPT OF CODHEAD

Dr. N.GHADIGACHALAM, MADRAS

Pillai-P-Perumal Aiyankar explains the concept that the gross bodies that are seen in the world are only the manifestations of God, with the spider and its web. He conceives Supreme Brahman as "atip purun teivam"—'the anciant great God'. He recognizes the concept of Tirumurtti as "muvaray muvarkkul mutalvanay ninroy ni". The Supreme Person is, according to Pillai-P-Perumal Aiyankar, Narayana with Sridevi, Bhudevi, and Nappinnai as His consorts. Aiyankar's concept of Godhead is elaborately discussed in this article.

DS-24 REFLECTIONS ON THE CONCEPT OF *TIṆAI* IN EARLY TAMIL LITERATURE WITH SPECIAL REFERENCE TO *KAIKKIḶAI*

G. SUBBIAH, VISVABHARATI

The subject-matter of all poetry in early Tamil literature is divided by the ancient grammarians into two broad disciplines or *Tiṇais* viz. *Akam* (Inner) and *Puṛam* (Outer). The *Akam* or *Akattinai* is classified further into seven types viz. *kaikkiḷai*, *kuṛinji*, *mullai*, *murutam*, *neytal*, *pālai* and *peruntiṇai*. Of them, *kaikkiḷai* is, perhaps, the most intriguing and baffling. Out of more than eighteen hundred *Akattiṇai* poems of the earlist body of Tamil literature (popularly known as *Caṅkam* literature), only four have been ascribed to the category of *kaikkiḷai-t-tiṇai*. The question whether these four poems could be ascribed to *kaikkiḷai-t-tiṇai* or not is still a point of discussion among scholars. The *Totkāppiyam*, the earliest extant Tamil grammar which discusses various aspects of *Akam-Puṛam* division in detail treats *kaikkiḷai* in a way which has prompted the early as well as modern commentators to interpret it in bewildering varieties of ways.

In this paper, an attempt has been made to understand the importance of *kaikkiḷai-t-tiṇai* and to find out its socio-historical significance, if any.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

DS—25 ELAKOOCHI BALASARASWATI AND HIS WORKS

PROF. A. RAJESWARA SARMA, WARANGAL

Bala Saraswati is the author of "Shadbhashavivaranam" a commentary on Prakritavyakaranasutras attributed to Valmiki. Shadbhashavivaranam is not yet published. A copy of the work is preserved in Adayar Library. Bala Saraswati was a Pakanati Vaidika brahmana and his surname was Elakoochi. He also wrote a number of books in Telugu. "Raghavayadavapandaviyam" is a Sleshakavya in which every stanza gives three meanings connected with Ramayana, Bhagavata and Bharata. He translated Bhartrihari's Subhashita Trisati into Telugu. He wrote a Telugu commentary on Andhra Sabdachintamani, Telugu grammar composed in Sanskrit. He wrote another Telugu poetical work 'Chandrika Parinayam'. All these works are available now. The only book "Ranga Kaumudi' written by him is not available. But as per the description given by the author himself it was a drama. The author lived around 1600 A. D. As there were no dramas in Telugu upto 19th century and the author was a great scholar and poet in Sanskrit. I suspect that the drama 'Rangakaumudi' was written in Sanskrit. The present paper deals with the details of life and works of Elakoochi Bala Saraswati a grammarian and poet in Telugu and Sanskrit.

DS–26 संस्कृतविरचितआन्ध्रव्याकरणद्वयविवेचनम्

डॉ० ए० पुन्नाराव्, गुण्टूर

प्रथम व्याकरणम्—आन्ध्रशब्दचिन्तामणिः व्याकरणस्यास्य कर्ता कः ? कालः कः ? ग्रन्थे लक्षिता भाषा-व्याकरणे दृश्यमानानि प्रसिद्धप्राकृतव्याकरणानुकरणानि—प्राकृत व्याकरणानां कालः अपि नन्नय्या (आरोपितकर्ता) व्याकरणस्यास्य कर्ता भवितुमर्हति ?

ग्रन्थस्य-अन्तस्साक्ष्यानुरोधेन कालकर्तृत्व निर्णयः ।

द्वितीय व्याकरणम्—विकृति विवेकः—आन्ध्रशब्दचिन्तामणि-विकृतिविवेकयोः कः सम्बन्धः ? लक्षिता भाषा-ग्रन्थस्थ-अन्तःसाक्ष्यानुरोधेन कालकर्तृत्वनिर्णयः ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

12. PHILOSOPHY AND RELIGION SECTION

PR-1 ON THE TANTRAYUKTIS

ANANTALAL THAKUR

The tantrayuktis—a set of principles used in composing and interpreting scientific texts have come down to us mainly as apendices to the political and medical treatises. Modern scholars like Ruben, Vidyabhusana, Diksitar, Oberhammar and K. S. Moorthy have discussed their importance. The paper proposes to show that general treatment or mention of these yuktis found in diverse works covering several centuries tend to establish their universal character. It further proposes to show that the utility of the Tantrayuktis though diminished in course of time, is not entirely exhausted as they may be fruitfully utilised in settling the import of doubtful ancient texts.

PR-2 PARĀMARŚA IN NAVYA-NYĀYA

Dr. GOPIKAMOHAN BHATTACHARYA, KURUKSETRA

Parāmarśa is the psychological condition of inference. This paper attempts to trace the source and development of this concept in Nyāya literature. Parāmarśa is a synthetic judgement (*Viśiṣṭajñāna*). It is also a complex judgement (*Viśiṣṭavaiśiṣṭyāvagāhi jñāna)*. Types of *parāmarśa: Pratyakṣa-p., śābada-p.* and *Smaraṇa-p.* Also a division may be made according to the importance of the subject (*pakṣa*) or of the pervaded (*vyāpya*) in the inference. The evolution of this concept in the post-Gaṅgeśa period has been traced from the unpublished works of Yajñapati, Vāsudeva, Jayadeva and Rucidatta. This shows that during 16th and 17th centuries the Mīmāṁsakas and the Naiyāyikas in Bengal and Mithila were engaged in lively philosophical debate.

PR-3 THE PROBLEM OF IDENTITY OF MAṆḌANA AND SUREŚVARA

E. R. SREEKRISHNA SARMA

The tradition mainly depending upon the Mādhavīya Saṅkaravijaya maintained the identity of Sureśvara and Maṇḍana which was challenged

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

by Hiriyanna, Kuppuswami Sastri and others showing the doctrinal differences between the two Acāryas and finding support in the later writers on Advaita to the effect that Maṇḍana and Sureśvara were different. Although Anantakrishna Sastri, P. P. S. Sastri and some others showed disagreement with the advocates of difference, they could not explain convincingly the reason for the doctrinal differences between Maṇḍana and Sureśvara.

Here the problem is again raised with some new material of evidence, comparing Maṇḍana with Bhartṛhari.

PR-4 MAṆḌANA AND SUREŚVARA ON JĪVANMUKTI

RAMAPRASAD BHATTACHARYA, BURDWAN

This paper discusses what Maṇḍana and Sureśvara say about Jīvanmukti.

Sureśvara admits that Prārabdha karma persists even after the acquirement of 'True knowledge'. And this Prārabdha karma is annihilated only by enjoyment. So the man with 'True knowledge' continues to live. The state between his acquirement of 'True knowledge' and release from the body, is known as the state of Jīvanmukti.

Maṇḍana, on the other hand, holds that both Prārabdha karma and Sañcita karma are annihilated by 'True knowledge'. Sometimes, however, Maṇḍana goes on, a man with 'True knowledge' may continue to live owing to latent impressions of fructifying karma or of its result. This state of his may be designated as the state of Jīvanmukti.

PR-5 THE RELIGION OF MODERN MAN

PROF. AMEDA RASUL

The study of man is not complete without the study of his religion because religion is the most important fact of human life and the biggest thing in the world history.

Man is a spiritual being, he has an inner urge in him to go forward towards his ultimate goal. Impelled by this inner urge he goes on till he reaches the Ideal. This urge is his religion.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Modern man faces many chaos and conflicts, trials and tribulations, wars and destructions around him, which destroys his traditional religious beliefs. He is to-day influenced by science and technology, education and political consciousness. Changes have taken place around him. Moral conceptions of men have changed. Modern ethics has revolted against the absolute norms.

But science is not antagomistic to religion. Religion is concerned with life and its fulfilment. Science is also concerned with progress, prosperity and welfare of humanity. The goal of both religion and science is the same, that is seeking after truth. Keeping a scientific attitude and modern outlook also, a man cannot deny religion because in living life and acquiring experience, he discovers that there is some unknowm power behind the existing things. In so far a man has an inner urge to get real freedom and everlasting joy he is pursuing the path of religion.

The modern man must realise that progress of science can give only materialistic pleasure which is onesided and therefore must be supplemented by mental and spiritual blessedness which is not possible without religion. As a rational being man has a natural thirst for knowledge and spirituality. By keeping faith in the presence of Great Spiritual Power within him and by rejecting all traditional superstitions and narrow beliefs the modern man can take a new outlook in religion. He must also practice deep thinking conpemplation and concentration of mind. This outlook will enable him to devote more towards social welfare, service to humanity and contribute towards integration and progress of humanity. All his activities cannot be performed by him without a strong conviction on the Ideals of Truth, Beauty and Goodness. The urge for science, love, sincerity and devotion cannot arise in his mind without his religious discipline. Without the spiritual background man's life will be frustrated and goalless. Peace, understanding and refinement can come to him through the pursuit of better and higher life which can glorify and enrich his existence. The more he makes progress in the path the better he becomes.

PR-6 BONDAGE, RELEASE AND REALITY IN BUDDHISM AND ADVAITA

SATYAJYOTI CHAKRAVORTY, BOLPUR

Man universally seeks release from the state of bondage and suffering. The presuppositions implied in this effort are that there is a real

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

state of bondage in a real world and the cessation of suffering lies in passing into a real state of All-Blissfulness.

The Hinayanists attribute suffering to the influence of Avidya which creates a false sense of individuality and subjects the individual to kleśas or afflictions. Avidya being stopped, the individuality is dissolved and consequently the afflictions cease to be. They preach the doctrine of Pudgalanairatmya.

The Mahayanists advocate not only Pudgalanairatmya, but also dharmanairatmya or essencelessness of all things. There are however different shades of views.

Asvaghosa's tathata is a state of transcendent 'Thatness' or Absoluteness which is indifinable, indeterminable and the Samsara is the appearance of Tathata under the forces of Avidya and Smṛiti, the cessation of which is the Truth of Nirvana, which is Samatā or Śunyatā. Nirvana is passing into and identification with Tathata. The doctrine appears to be more akin to the doctrine of an unchangeable Reality than to Buddhist nihilism.

From the viewpoint of Śūnyavāda, Nirvāna is the cessation of everything, a state of all-negation or all unspeakableness. Nagarjuna attacks dialectically both Samsara and Nirvana. If there is no Samsara, what is Nirvāna ? If there is no individuality, whose nirvana is Sought ? The faint positive suggestion of Prapancchopaśama is simply to explain the matter complying tentatively with the viwes of others. The end is actually negative and the Truth is transcendent of both Samsara and Nirvana.

Gauḍapada applies dialectic similar to those of Nagarjuna in showing that the very nature of Prapancha is indefinable and the Real cannot be said to be either eternal or noneternal, either as having an origination, or as having no origination, either as 'is' or as 'is not' etc. If Prapancha were there, we could talk of its cessation. It is all Māyā, all imagination likes dream experiences; hence the question of its nivritti also does not arise. The Advaita is for him also above both Bandha and Moksha. The trend is towards all-negation, but is saved by his acceptance of the Advaita of Āgama. His point of view is one of Dṛsti-Sṛstivada. There is not even the Vikalpa, for there is none to imagine.

Sankara attributes empirical reality to the Sumsara. But the unreality of the world from the metaphysical point of view leads to the veiw of unreality of bondage and suffering. While for both Nagarjuna and Gauḍapada, both bondage and Mokṣa are relative terms not applicable to the ultimate Reality, for Sankara Mokṣa is the essence of Reality as such.

21

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR--7 SOME IMPORTANT DEFINITIONS IN THE NYĀYAMAÑJARĪ

DR. H. G. NARAHARI, POONA

The paper records a few valuable defintions which delimit the scope or some important technical terms occurring in the well-known Nyāya Classic, the *Nyāyamañjarī* of Jayantabhaṭṭa (c. 9th Cent. A.D.).

PR--8 THE CONCEPT OF KĀLI IN KASHMIR SAVISIM

DEBA BRATA SEN SHARMA, KURUKSHETRA

It may sound strange how the concept of Kāli could secure a place and then get interwoven with the philosophy of Kashmir Śavisim, technically called the Trika system. But the historical fact is that Kashmir has been an important centre for Śakti worship and therefore, its contribution has not been less significant than those the other centres. In fact according to Śākti tradition Kashmir was the centre for worship of Śākti in the form of Śrī Vidyā, though no literature associated with Srīvidyā cult has come down to us. From the works of Abhinavagupta and his followers we know about the existence of two ancient mystic schools of thought known as *Kama* school and the *Kaula* school exterted deep influence on him. These were undoubtedly Śākta schools as these seem to advocate worship of Śakti. Jayaratha in his conmentary on the *Tantrāloka* of Abhinavagupta has mentioned the name of *Kālinaya* which, according to Dr. K. C. Pandey, is the same as *Ardha trayaṃbaka* school or Kaula school of thought. Abhinavagupta has mentioned Kāli as the *Parāsaṁvid Devī* incarnate. The nature of Kāli as described in the texts of Kashmir Śaivism, especially those of Abhinavagupta, has been discussed. These texts mentioned twelve forms of Kāli on the lines of Śākta school of thought, though their names, description etc. are wholly different from those of the Śākta school.

PR--9 CONCEPT OE ĪSVARA

DR. RAM MURTI SHARMA, CHANDIGARH

In Sankarit Vedānta Brahman & Īśvara are not two different entities, but two states of the same absolute reality. The immutable and pure

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Brahman without Māyā is neither the creator of the Universe nor subject of worship. The vedānta has clearly established that Brahman with association of his Māyā Śakti is material cause and in his own capacity as efficient cause of the whole creation. Similarly the indeterminate Brahman who is without name and form is never worshippable and thererfore it is the determinate Brahman, associated with Māyā who can be worshipped.

Not only this, the judge of the right and wrong deeds of a person, the giver of the fruits to a person according to his Karman, the witness of the deeds of a person, in Vedanta, is Īśvara and not Brahman. Thus we see that the state of Īśvara is an unavoidable necessity of the Advaita Vedānta for the justification of its full philosophy.

That is why the chief advocate of Advaita-Vedānta, Sañkarāchārya, on the basis of Upaniṣadic thought eleborated the Philosophy of Para and Apara Brahman, the Īśvara. Accordingly, the Para Brahman is without Avidyā and name and form created by it, while the Apara Brahman or Īśvara is with name and form and is the subject of worship. Prior to Śañkarāchārya, the concept of Īśvara is clearly available in the Upaniṣads. In the Śvetāśvatara, Īśvara has been said as Māyin. Thereon, the commentator Śañkarāchārya has explained the Prakṛti as Māyā Śakti of Īśvara. The idea of Māyā Śakti was explained in detail by Śañkarāchārya in his original as well as commentary works. Post-Śañkara Advaitins like Sarvajñātma Muni and others have interpreted the concept of Īśvara in different ways.

PR-10 THE CONCEPT OF ANURAGA IN THE VAṆI OF GURU TEGH BAHADUR

Dr. S. S. UPPAL

To many the term 'Anuraga' associated with the Bani of Guru Tegh Bahadur may seem strange and even paradoxical, as he is considered primarily a poet of 'Vairaga'. In fact 'vairaga' is only the manifest side of his poetic coin, the real side reveals the philosophy of 'Anuraga'.

Treading the path of life, when one is forced to confront his misfortunes, defeats and unachieved aspirations, one becomes perturbed and even pessimistic. Some people develope 'Vairaga', which manifests in two ways—renunciation and involved detachment (Nirved)

The sublimation of this uninvolved attachment elevates one to the ectasy of 'Anuraga'.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

We reach the precincts of Unrevealed through the Revealed one. But the revealing power of the artist as well as that of the words is limited. The result being that he is able to present only a part of the whole. Thus his ideas take two forms—the Revealed and the Concealed, the 'Said' and the 'Unsaid' and the assimilation of the both can only lead us to the comprehension of real and complete meaning.

Similarly Positivity and Negativity are the two interintegrated aspects of life. Only he can become truthful and pious who fully knows what falsehood and sin are. Only that mystic thinker can emulate the concept of Anuraga properly who has realized and gone through the hazards and pangs of 'Vairaga'.

Now what are those literary tools with which we can travel from the Revealed to the Concealed ? For this we will have to pay special attention to the concepts and words which formulate the 'said-form' of a writing.

Sublimated is one, says Nanak
Who is above the feelings of Joy and Sorrow
And who treateth his friend and foe alike.

Here the great master refers to the three states of mind—individual, social and spiritual. Joy and Sorrow are the two mental stages of an individual. The question of friend and foe arises in our social behaviour. One seeks the protection of friends because of the dread of the enemy. In other words the possibility of Negativity prevailing over the Positivity of life always remains dominant. The third experience comes only at spiritual and higher level of mind, when the pleasure of Joy and the grief of Sorrow, the animosity of the enemy and the comfort of the friend have no effect on him.

Guru Tegh Bahadur entreats for a sublimated form of life where the fear of losing joy and comfort, cannot disturb one's balance of mind. This is the real optimism and permanent pleasure of life.

He himself lived a wordly spiritual life and preached against renunciation. According to him the Almighty is enshrined in us like the smell in a flower or like the shadow in a mirror. We should search him within.

For achieving this higher and spiritual state of mind, he advocated to be devoid of all fear except that of the God Almighty. A sublimated soul frightens none and feareth none, was his golden principal of life, for which he lived his entire life.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-11 JAGANNATH—A SPLENDID SYNTHESIS

K. C. MUHRA, ORISSA

In this paper we propose to present a study of Jagannath cult from the standpoint of assimilation and synthesis of various modes of worship practised in the temple of Jagannatha. Attempt has been made with proper emphasis how Jagannatha is a splendid synthesis of all religions of India and how the different systems of philosophy are said to have been merged in the Philosophy of Jagannatha. This idea has been manifested on sculptural representation on the temples of Orissa. Jagannatha on different occasions and festivals appears unique when He absorbs all the main five Hindu deities.

PR--12 ON TAPAS

Dr. R. K. GARG, MEERUT

With the Indian concept of *tapas,* people generally associate the ideas of self-torture, self-mortification and self-nullification etc. This is in fact a perverse idea of *tapas*. *Tapas*, literally meaning heat, stands for endeavour and effort, which has the tendency of heating up any physical or organic system. It signifies the concentration of psychic energies and denotes the willing acceptance of an abstemious life, a simple life of piety as opposed to a life dalliance and pleasure.

Tapas is taken to be a creative impulse at the root of all evolutionary processes. Even *Brahman* desiring to create the world is said to have undergone *tapas* which is sometimes identified with *Brahman*. It is taken to be one of the main supports of a person. Unless he takes to *tapas* in right earnest, there is no hope of redemption from the thraldom of phenomenal existence.

The *Gītā* deprecates the pseudo-concept of *tapas* and reveals its true meaning and content by advancing a threefold division of *tapas* in *kāyika* (physical), *vācika* (vocal), and *mānasa* (phychic). This is called the *sāttvika* or pure concept of *tapas* by the *Gītā*.

Tapas plays an important role in man's onward march to spiritual enlightenment and brings about the intergral development of his total personality.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-13 DO THE VAIŚEṢIKAS RECOGNISE ŚABDA PRAMĀṆA ?

MISS SUHASKUNVARBHA UMEDASINHAJI JADEJA, AHMEDABAD

There is a considerable difference of opinion regarding the exact nature of Verbal Testimony as an independant means of proof as found in different Schools of Indian philosophy. I have therefore examined in this paper the view of Verbal Testimony according to the Vaiśeṣika sūtra and the commentaries of Praśastapādabhāṣya. It can be said with confidence that Vyomaśiva recognise Śabda Pramāṇa as an independant means of proof.

PR-14 THE CONCEPT OF 'PURUṢĀRTHA' IN THE SĀMKHYA SYSTEM

MISS MAYA DAS, SANTINIKETAN

The treatment of the concept of 'Puruṣārtha' is common to all the branches of Indian Philosophy. Etymologically whatever is desired by man may be called 'Puruṣārtha,' but its technical meaning is different. Conscious desire rather than instinctive attempt is essential to 'Puruṣārtha'. The value to be realised (sādhya) and the means for its realization (sādhana) are both termed as 'Puruṣārtha', the former being intrinsic (mukhya) and the later instrumental (gauṇa). Philosophy paves the way to true knowledge (tattvajñāna), the means to 'Puruṣārtha', which is attained only after the disappearance of mental obstacles or ignorance (ajñāna, avidyā). From the early times, Dharma, Artha, Kāma and Moksha are recognized in India as four 'Puruṣārthas', though not of equal rank. Man's desire for these values depends upon his intellectual capacity. None the less, at the root of every desire there is an idea of attainment of pleasure and cessation of pain. In different systems pleasure and cessation of pain are called 'svataḥ puruṣārtha' (intrinsic value). 'Puruṣārtha' may again be differentiated as secular (Artha and Kāma) and spiritual (Dharma and Moksha). The quest for 'puruṣārtha' inspires an ascention from a lower or narrow existence to the complete realization of the self.

In the Sāmkhya philosophy, total cessation of suffering is regarded as the highest aim of life, 'parama puruṣārtha'. The experiences of common life (bhoga) and liberation (apavarga) are also accepted as two 'puruṣārthas'. We may refer to these values as the lower and the higher

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

values. All human beings have to go through the trials and troubles of life before their mind is directed towards the final goal. That is to say, the true ideal is not revealed to anyone who has not seen the imperfections of life. 'Buddhi' absorbs the experiences. The satisfection, arising from the ordinary level of sense-object relation, is of a lower value. To ascend to the higher values one has to depend entirely upon true knowledge (tattvajñāna). In the Sāmkhya philosophy true knowledge means discrimination between 'Prakṛti' and 'Puruṣa'.

'Prakṛti' is the one, eternal, all-parvasive, active, but unconscious, ultimate material cause of the world, constituted of three ever changing 'guṇas'. During evolution the whole of the physical universe emanates from it. 'Puruṣa', according to Sāmkhya, is only sentient, changeless, eternal, omnipresent, entirely passive entity. Sāmkhya admits many puruṣas. The evolution starts with the so called, contact of sentient 'puruṣa' and non-sentient 'prakṛti'. In common experience due to ignorance man sees 'prakṛti' and 'puruṣa' as associated with each other. Suffering continues as long as they are associated, when true knowledge arises, the final purpose of prakṛti is served.

The Sāmkhya view of the state of liberation is different from that of Vedānta. In the Sāmkhya system liberation is just the absolute and complete cessation of all pains and sufferings, without any reference to the attainment of bliss, while in Vedānta it is the state of perfect bliss. According to Sāmkhya, as according to Vedānta, libaration can be attained in the present life. The Sāmkhya system believes in real transformation or 'pariṇāma'. The evolutionary Nature is neither hostile nor indifferent to the spiritual aspirations of man. Rather it is favourable to man's quest and realization of the highest ideal, 'Puruṣārtha'.

PR-15 PRAMĀṆA-ṢAṬKA IN ADVAITA

DR. V. A. SARMA, TIRUPATI

Sankara on the Brahmasūtra, 1-1-2 जन्माद्यस्य यतः, says, न धर्मजिज्ञासायामिव श्रुत्यादय एव प्रमाणं ब्रह्मजिज्ञासायाम्। किन्तु श्रुत्यादयोऽनुभवादयश्च यथासंभवमिह प्रमाणं अनुभवावसानत्वाद् भूतवस्तुविषयत्वाच्च ब्रह्मज्ञानस्य।

The Bhāmatī explains : श्रुत्यादय इति। श्रुतीतिहासपुराणस्मृतयः प्रमाणम्

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

According to him आदि (etc.) means itihāsa, purāṇa and (other) smṛtis.

The pañcapādikā interprets : श्रुत्यादय इति । श्रुतिः पदान्तरनिरपेक्षः शब्दः । आदि शब्देन लिङ्गवाक्यादयः शब्दप्रकारा गृह्यन्ते ।

आदि means the remaining five of the six pramāṇas. The Vivaraṇa explains the terms śruti, etc. Citsukha in his Bhaṣyabhāvaprakāśikā follow it, but refers to the Bhāmati's explanation as well. Ānandagiri and the Ratnaprabhā also explain the terms. The Tattvadīpana, Prakaṭārtha-vivaraṇa and Vedantaparibhāṣā illustrate them with mīmāmsā examples. But illustrations from Advaita are not found in any of these in the context.

Though it can be said that on the strength of sūtras like शास्त्रयोनित्वात् and तत्तु समन्वयात्, all the six pramāṇas can be understood, it is worthwhile to locate and identify them wherever possible. An attempt in this direction is made in this paper.

PR-16 A PERSPECTIVE OF SOME ADVAITIC CONCEPTS

DR. V. A. SARMA, TIRUPATI

Words gain different technical connotations in different philosophical systems, such as vṛtti (compound, function of language, profession, etc.,); yoga (sūtra, spiritual path, phase of life, etc.,); and bhakti (devotion, secondary function, etc.). Similarly, within the same system different writers have explained some concepts in different ways, though they adhere to its broad outline in general. It is interesting to study their implications and harmonise the differences in interpretation.

In Advaita mithyājñāna, nityānityavastuviveka, for example, are differently explained in the Bhāmatī and Vivaraṇa Schools. Words like Avyakta, Ānandamaya are interpreted in many ways. In some places the name of a rival concept often criticized, such as dharma is employed for the siddhānta concepts like Ātman.

Svarūpa and Taṭastha lakṣaṇas of Brahman and Adhyāsa; difference between mithyātva and anirvacanīyatva both of which have the same doctrinal content; and tātparya are some other topics of interest which are worth discussing. The paper contains further development of these concepts.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-17 'PRAXIS AND NISKAMA KARMA'

MEERA CHAKRABARTI

The suppresed human condition had provoked Marx to think of 'praxis', through which man could manifest his essence of freedom. By praxis Marx meant practice or work or labour unmotivated or without an expectation of a return. It is only through this that man could unveil his freedom, whereas if his work is motivated he becomes a man in bondage, his freedom lost. This in quintessence is also the idea of the Gita in the concept of niskama karma. The motivated work according to Gita, suppresses the human essence and thrusts him into bondage and therefore, he is advised to work for work's sake which would make him realise his freedom.

PR-18 CONTRIBUTION OF ĀCĀRYA VIṬṬHALANĀTHA TO ŚUDDHĀDVAITA PHILOSOPHY

Dr. A, D. SINGH, & KM. YASHODA RAWAT

Vallabhācārya occupies a significant place amongst the five Ācāryas of the Vaiṣṇavism and Vaiṣṇava Philosophy. Having based his doctrines on the Upaniṣads, Gītā, Bhāgavata and Brahmasūtras, he propounded Śuddhādvaita school in Indian Philosophy and Puṣṭimārga in Religion. He gave a special recognition to the Bhāgavata and including this treatise, he accepted 'prasthāna-catuṣṭaya' for explaining his principles. He was one of the pioneers of the Bhakti-cult and attached great importance to the Bhakti.

In this school, Brahman is the supreme entity. He-Being-Consciousness-Bliss (सत्-चित्-आनन्द) is complete, pure, devoid of all differences, even having all attributes. He inhabits all objects in His fullness, but manifests all His three characters in different proportions. prapañca and Jīvas are His manifestations, Māyā is also His eternal and enherent Śakti and hence all is real, not illusory. This multiplicity does not evolve any change in the nature of Brahman. This world is His sport and He delights in this Līlā. So this expression of the divinity is not an error or illusion, but a reality. Brahman nurtures, chastens and subdues all objects. In this school, the enjoyment of Bliss i. e. the active participation in the Līlā of Brahman is the best form of Mukti.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Ācārya Viṭṭhalanātha established this Śuddhādvaita Philosophical system and Puṣṭimārga, propounded by his father. He gave completion to the incomplete works of his father, presented his commentaries on all his works, added some valuable notes and also wrote some independent works. In this way he explained the doctrines and basic tenets of the Śuddhādvaita Philosophy and Puṣṭimārga very suceessfully in very simple and comprehensible language and thus highlighted the salient features of Vallabha Philosophy.

The present paper is an effort to shed light on his significant contribution to the Śuddhādvaita Philosophy.

PR-19 THEORY OF ERROR ACCORDING TO THE YOGA-SCHOOL

MRS. R. BALAMBAL

Every school of Philosophy has to deal with the problem of error. In the field of Indian Philosophy, we have five well known theories, namely ātma-khyāti, asat-khyāti, akhyāti, anyata-khyāti, and anirvacanīya-khyāti. These are advocated respectively by the Vijñāna-vāda, Śūnya-vāda, Prābhākara, Nyāya-Vaiśeṣika and Advaita. The theory of error according to the Yoga-school has not yet been treated fully. This paper aims at explaining the theory of error according to the Yoga-school.

PR-20 AGE OF THE SHAIVĀGAMAS

H. P. MALLEDEVARU, MYSORE

The traditional belief among orthodox Śaivas is that the Śaivāgamas are revelations from God and not compositions by human beings. Therefore, they believe that the Śaivāgama are as authoritative and sacred as the Śrutis.

Modern scholars may not accept this hoary aniquity of the Āgamas on the basis of the traditional accounts. Hence literary, inscriptional, historical and other evidence is here offered in order to arrive at the probable age of the Śaivāgamas. It must be remembered that the date of the Śaivāgamas is only a later date.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

It is probable that all the Upāgamas did not come into existence simultaneously, for criticism of Sāṅkhya, Jaina, and Bauddha philosophy is seen in some of the Śaiva-Upāgamas. The assumption is that, they could have originated only after these systems were established. Some of the Āgamic systems are referred to by Bādarāyaṇa. Hence these Āgamic systems must be earlier than the compilation of the Vedāntasūtras. A close study of the Hindu Society, tradition and way of life of the people reveals that the society was very much influenced by the Āgamic thought.

On the basis of the literary, unpublished manuscripts, Inscriptional, Historical and other evidences it can be concluded that the age of the Śaivāgamas must be not later that the first century B. C.

PR-21 BHAVYA AND THE *MĀṆḌŪKYAKĀRIKĀBHĀṢYA*

USHA CHAUHAN

It has been established by scholars that Bhavya the Buddhist logician belonged to the seventh century A. D. and that the eighth chapter of his *Madhyamakahṛdayakārikā* is indebted to the *Māṇḍūkyakārikā* for its treatment of vedānta.

The aim of this paper is to bring to the notice of scholars the similarity of a kārikā of Bhavya to a passage in tee *Māṇḍūkyakārikā-bhāṣya* sometimes attributed to Śaṅkara.

PR-22 THE TERMS *PADĀRTHA* AND *PRAMEYA* IN THE CONTEXT OF *NYĀYA-SŪTRA*

PRADEEP P. GOKHALE, PUNE

Many a time it has been said by the scholars of Indian Philosophy that what Gautama talks of in the first aphorism of his *Nyāyasūtra* are the sixteen *padārthas* or *categories*. The contention there is that just in the way in which Vaiśeṣikas talk of six (or seven) *padārthas* (or *categories*) in the same way Naiyāyikas talk of sixteen *padārthas* (or *categories*). In my paper I have attempted to show that the Vaiśeṣika concept of *padārtha* as 'a type of object in this world' is not properly applicable to the sixteen

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

terms mentioned by Gautama in Nyāyasūtra 1.1.1. Gautama's sixteen terms consisted of the important terms in methodology and subject-matter of philosophy. Of course the subject-matter of philosophy according to Gautama, which he termed as *prameya* was quite different from the subject-matter of philosophy according to Kaṇāda which he termed as *padārtha*. Although in one sense of the term all *padārthas* are *prameya*. Gautama's sense of the term *prameya* differs from the Vaiśeṣika sense.

Traditionally attempts have also been made to identify *artha* (one of the *prameyas* in Gautama's list) with *padārtha of* Vaiśeṣika. My contention is that an attempt to identify Gautama's concepts of *prameya* and *artha* with the Vaiśeṣika *padārtha* is misleading.

The other main conclusions of the paper are as follows :

1. The sixteen terms in Nyāyasūtra 1.1.1 cannot be called *categories* in the sense traditionally accepted.
2. Most of these sixteen terms (except *prameya*) are concerned with methodology rather than with ontology.
3. Gautama uses and defines the term *padārtha*, but there he is concerned with a linguistic problem rather than with any ontological problem.
4. *Ānvīkṣikī* was mainly a theory of reasoning (*hetu-vidyā*). But by introducing *prameya* as a special term and relating it with *apavarga* (i. e. *mokṣa*), Gautama tried to give *Ānvīkṣikī* a spiritualistic (although atheistic) shape. Thus he combined *hetu-vidyā* with ātmavidyā.

PR-23 SOME REFLECTIONS ON CĀRVĀKA PHILOSOPHY

Smt. VIJAYA R. DEORE, BOMBAY

The Cārvākas were happy-go-lucky people who believed in eating drinking and sensual enjoyments. The Cārvākas are also known as Bārhaspatyas, Nāstikas, Lokayatas and Bhautikas. The period of the Cārvākas cannot be ascertained. No works on Cārvāka philosophy are available. We know Cārvāka philosophy only through the works of other schools which refuted their arguments and condemend them.

They are "*Dehatmavadins*", They believe in *Pratyakṣa pramāṇa*" only and in two "*Puruṣārthas*" viz. '*Artha*' and '*Kāma*'. According to them death is 'Mokṣa'. They do not accept the authority of the Vedas.

Conclusion

Balance should be maintained between extreme materialism and spiritualism.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-24 TIME ACCORDING TO BHARTṚHARI

Dr. M. SRIMANNARAYANA MURTI TIRUPATI

The noton of time plays an important role in explaining the formation of verbs and verbal derivatives. Bhartṛhari does not confine himself to the explanation of time on the basis of the tense forms of the Sanskrit verbal system, but raised the fundamental metaphysical question of what time is and how is it related to the ultimate reality. According to Bhartṛhari time is one and indivisible and functions as a unit of measurement of activity. Further it is a power of Brahman which functions as an agent or instrumental cause for the creation, continuation and destruction of the transitory objects and places all the activities in a particular order. Time in its turn possesses two functions called *abhyanujñā*, 'permission' and *pratibandha*, 'prevention' by which the sequence in the manifestation of the states of change is brought about. On the basis of the conception of these two powers of time Bhartṛhari elucidates as to how the time operates in the creation, continuation and destruction.

PR-25 SOME FRESH CONSIDERATIONS ON THE CONCEPT OF SIMILARITY (SĀDṚŚYA)

NADITA BANDYOPADHYAY, CALCUTTA

It is well-known that the Nyāya-Vaiśeṣika system has no room for similarity as an independent category and that the Prabhākara-Mimāṁsā, on the contrary, is the most determined defender of similarity as a fundamental principle along with number (*saṁkhyā*) and potency (*śakti*). Yet a section of Navya-Nyāya logicians has found it necessary to break with the tradition and stoutly defend the stand of Prabhākara. This radical departure from tradition is noted in the Dinakarī on Viśvanātha's Siddhānta-muktāvali. Rāmarudra in his sub-commentary on the Dinakarī ably advocates as independent status for similarity with arguments which leave the beaten track and lean upon some deeper Logico-epistemic consideration that requires a thorough analysis. This analysis may lead to some unexpected results anticipating the direction of thinking in some modern minds.

The clues left by Rāmarudra may be independently developed to show that similarity is not only a category among categories, but also the very axiom operating behind our knowledge of the world, especially in the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

correspondence theory of knowledge and truth. This is evident in the epistemic concept of *viṣayākāratā* or *arthasārūpya*. One cannot believe one's own knowledge without presupposing some sort of structural resemblance between knowledge and its object.

Among the rhetoricians Jayaratha should be credited with identifying one important aspect of the problem of similarity. The beauty of the moon is not the same as the beauty of the face. So without sharing any common property how can the moon and the face be called similar ? The quest for any further similarity between two different beauties would lead to an infinite regress. Thus to save *upamā laṁkāra*, somewhere at least in the process, two different properties or sets of properties must be assumed as identical. This assumed or imagined identity of two *differents* is the basis of similarity. In this way the possibility of *upamā* in *bimba-pratibimbabhāva* is also saved. But this solution relegates similarity to the realm of poetic imagination. Yet the logical problem involved in it requires a solution.

It is not easy to locate the exact position of Kumārila despite his elaborate dissertation in the *upamāna*-chapter of the ślokavārtika.

The present article, through detailed analysis, is an attempt in defence of similarity as an axiomatic category of relation.

PR-26 DOES THE ADMISSION OF PRAMĀṆAS INVALIDATE THE METAPHYSICAL VIEW OF ADVAITA VEDANTA ?

SHYAMA PADA DUTTA, COOCH BEHAR

In this paper it is proposed to show that the contention of the opponents of Advaita Vedanta that the admission of the pramāṇas as valid means of knowledge by Advaita Vedanta militates against the Advaita Vedanta view that Brahman alone is real, does not hold good for the following reasons :

(i) Admission of the valid means of knowledge does not necessarily prove that the grade of reality of the pramāṇas must not be lower than the grade of the reality of prama.

(ii) Participation in a debate by the proponents in Monism does not necessarily commit these proponents to the belief in the Plural reality and absolute value and validity of the logical categories used in the debate for the ascertainment of the validity or invalidity of the arguments advanced by every participant (proponent) in support of his contention.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-27 THE RĀMĀYANA : A KARBI VERSION

BIRENDRANATH DATTA

The Karbis (Mikirs) are one of the tribes of the Indo-Mongoloid stock inhabiting the North-Eastern part of India. They are concentrated in the hilly areas of the Karbi Anglong (formerly Mikir Hills) district and the scattered in the plains of the Kamrup, Nowgong and Sibsagar districts of Assam.

Although influenced to a certain extent by the 'Sanskritised' Assamese society of the plains, the Karbis retain their own language, customs and religion which is largely animistic. Proselytization accounts for some followers of Christianity; but the bulk of the population stick to the traditional faith and call themselves *hanghārī* (Sanskrit *Saṁsāra*> Assamese *Xaṁxār*) and this way of life is thought to be more akin to the local Hindu way of life (itself considerably influenced by the local tribal ways).

Although the degree of acculturation of the Karbis, particularly of those living in the hills, as a result of contact with the Sanskritised Assamese society is much lesser than in case of the plains tribes of Assam like the Bodo-Kacharis, the Rabhas and the Misings, it is interesting to note that it is the only the Karbis among all the tribes of this region who possess their own version of the Rāmāyana in the tribal language cast in a local mould. Called the *Sābin-Ālun*, the Karbi version of the Rāmāyana is a long narrative song, rather a longish ballad, which contains all the major episodes of the Rāmāyana with a distinct Karbi flavour thrown in every here and there : thus the characters are often seen to follow the Karbi way of life and the locale of the narrative is made to coform to the local geography.

The *Sābin Ālun* has a special place in the socio-cultural life of the Karbis. It is known only to a few old persons and can be sung only on special occasions with appropriate rituals. According to tradition, the singing of the whole song more than three times in one's life-time is forbidden.

The *Sābin Ālun* persents a fine example of how the stories of the great epics, particularly the Rāmāyana, had caught the imagination of the non-Brahminic societies and had helped in tying them with a sensitive pan-Indian cord without the agency of overt proselytization.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-28 A STUDY OF THE MYTH OF MARUDUTPATTIḤ (THE BIRTH OF THE MARUTS) IN THE EPICS OF PURĀṆA TEXTS

SIDDHESWAR JENA, BHUBANESWAR

As early as Ṛgveda the Maruts form a group of deities. They form a troop (gaṇa) being mentioned in the plural only. In Ṛgveda out of thirty three hymns solely addressed to them, seven are sung in their honour with Indra. However, the development of the myth of Marudutpattiḥ (the Birth of the Maruts) is very interesting in the epics and purāṇas. The first trace of the myth is found in the Mahābhārata V.108.8. The myth in the *Vāyu Purāṇa* and the *Brahmāṇḍa Purāṇa* seems to be based upon one text-kernel, but the redactor of the latter has improved upon the version of the story as preserved in the text-kernel. *Rāmāyaṇa* (I.45 & 46. 1-9) evidently follows the Vāyu and Brahmāṇḍa version of the myth. *Brahma Purāṇa* (3.110-112) and *Harivaṃśa* (3.97-109) are verbatim parallel, but the former gives another account of the story in ornate sytle in ch. 124 where the demon Maya plays a key role.

Padma Purāṇa (I.7. 1-67) and *Matsya Purāṇa* (7.1-65) are textually the same except the difference in the name of the vow and the god who is propitiated. Besides, Padma II.26. 1-25, is a unique one to bring to light the pretentious character of Indra and it describes how Lord Indra under the garb of a Brahmin appears to serve Diti.

The *Vāmana Purāṇa* narrates the story in order to explain why Indra is called *Gotrabhit* (shatterer of family). In Devi-Bhāgavata, it is Aditi who persuades Indra to cut up the foetus.

Viṣṇu Purāṇa, Viṣṇu-dharmottara and *Śiva Purāṇa* almost treat the story very briefly, though in the Śiva Purāṇa the story develops slightly Sivaite tinge. In *Skanda Purāṇa* the presentation of the story in *nāgarakhaṇḍa* completely takes a Sivaite turn i. e. Lord Śiva appears as the central pivot of action. The *Bhāgavata Purāṇa*, as is natural with it, has a Viṣṇuite version of the myth. In minor Purāṇas like Nṛsiṃha Purāṇa etc. it is only a bare simple narrative.

Thus in this paper an attempt has been made to show the development of this particular myth phase by phase till its final culmination.

PR-29 VIDHĀNA-A-TANTRAYUKTI

MANJUSRI CHAUDHURI

Vidhāna accepted as a Tantrayukti by several authorities is to be differentiated from *Vidhi* of the Mīmāṃsakas as well as from *Uddeśa*,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

another tantrayukti. It has been defined as proper and logical arrangement of interconnected topics in a treatise or part thereof in political, Medical, Grammatical and other treatises wherever tantrayuktis are treated. Sometimes it is called *Krama* and *anukrama*. The Mīmāṃsā and grammatical works offer elaborate discussion on it including classification thereof. Krama has again been accepted as an arthālaṃkāra.

The paper proposes to discuss the different aspects of this tantrayukti on the basis of available sources.

PR-30 ON THE INTERPRETATION OF NYĀYA-SŪTRA I. i. 22

MANGALA BANDYOPADHYAY

The Nyāyasūtra in question defines final emancipation as complete freedom from suffering (तदत्यन्तविमोक्षोऽपवर्गः). The sūtra is not explicit on the question of enjoyment of sūkha in the state of liberation. Which explaining this sūtra Vātsyāyana tries to show that enjoyment of sukha by a liberated soul is an impossible proposition. He examines this ānandamokṣa theory held by some from different angles and finds it untenable. Sukha, according to Vātsyāyana is not to be discarded as a philosophical concept. Though in actuality its all-round association with pain makes it devoid of any positive value. Uddyotakara following Vātsyāyana goes a step further and takes 'sukha' as a variety of dukkha itself. From Vācaspatimiśra onwards, the main body of the Naiyāyikas are found to follow Vātsyāyana. But Bhāsarvajñan is found to present a discordant note. He supports the ānandamokṣa theory against the prevailing view of Vātsyāyana.

The present paper proposes (1) to connect the theory of Bhāsarajña with the earlier one discarded by Vātsyāyana and (2) to show that here Vātsyāyana, as elsewhere, is influenced by the Vaiśeṣika view on Mokṣa which holds that liberation presupposes the secession of all the special virtues of the soul.

PR-31 AN ASPECT OF VĀCASPATIMIŚRA'S VIEWS ON SATKĀRYAVĀDA

Dr. RUDRAKANTA MISHRA

In this papar the author has tried to contradict the view of 'Sāmkhyatattvakaumudīkāra' Vācaspatimiśra that the cause and effect being

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

equi-weight are essentially non-different from each other. He has based his contention on the 'aptapramāna' of eminent traditional authorities like Vācaspati II and Udayotakara as well as an interesting instance from everyday experience.

PR-32 TRANSCENDENTAL ARGUMENT AND ARTHĀPATTi A SUMMARY

SANDHYA BASU, CALCUTTA

Kant is the first philosopher to work out systematically and to make an entensive application of the method of transcendental argument. Transcendental knowledge is knowledge that and how certain representations are possible *a priori*. This knowledge takes the form of a particular argument which we call transcendental argument. A transcendental argument, in Kants' philosophy, proves the truth of a certain hypothesis but for which a certain fact remains unintelligible. To be valid, an argument of this type must satisfy the following two conditions. The hypothesis postalated must be adequate to the fact explained and it must be the only possible explanation of the fact under consideration. Such an argument Kant offers to prove that space and time, on the one hand, and categories on the other, are *a priori* in origin. Again, this very argument proves that space and time and categories are *a priori* applicable to items of experience.

Just as there cannot be alternative explanations of the same fact, similarly, it is impossible that two transcendental arguments should be brought to bear upon the same conclusion. In this respect a transcendental argument differs from arguments of other types. In spite of this, a transcendental argument can be corroborated by arguments of a different sort.

If this be the nature of a transcendental argument how is it related to knowledge by arthāpatti recognized by the Mīmāṁsakas ? Arthāpatti is that sort of argument by which we postulate a fact but for which an established fact remains unexplained. For example, Devadatta who happens to be a stout person is not seen or heard to take any food during daytime and yet he manages to maintain his stoutness. This cannot be explained unless we suppose that Devadatta eats at night. This knowledge of Devadatta's eating at night is on the Mīmāṁsaka theory, knowledge by arthāpatti. Naiyāyikas do not believe in any pramāna called arthāpatti. They reduce arthāpatti to anumāna of the Kevalavyatireki type. The

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Vyāpti required in the case under consideration takes the following form. No case of taking food at night and not remaining stout is a case of taking food during day. The Advaities oppose this Nyāya view. They reject this type of inference on the ground that from mere negative knowledge we cannot infer anything. Besides, in all such cases our anuvyavasāya is of the form "I am assuming it" and not of the form "I am inferring it".

Arthāpatti appears very close to transcendental argument—the structure of the two is the same. But arthāpatti, unlike transcendental argument, is not necessarily knowledge about *a priori* eutities. What is perhaps more important is that a transcendental argument proves that and how certain representations are possible *a priori*. Arthapatti might prove some *a priori* facts but it does not prove that they are *a priori*. Hence, the analogy between arthapatti and transcendental argument should not be stretched too far.

PR-33 ON VISVANĀTHA'S TREATMENT OF 'SĀBDABODHAKARAṆA'

DR. ASHOK KUMAR GOSWAMI, GAUHATI

Prior to Viśvanātha, there existed several notions regarding the Karaṇa of Śābdabodha, i. e., the Śabdapramāṇa. The problem is, which of these, namely, the word, its knowledge, the meaning or its knowledge or even the knowledge of the sentence-meaning be regarded as the Pramāṇa, i. e., Śābdapramākaraṇa. Animated discussions on the issue are conspicuously present in all the important philosophical treatises. In view of such an already existing controversy on the issue, an examination of the position of Viśvanātha, the author of the Bhāṣāpariccheda regarding the Śābdabodhakaraṇa in the light of his assertion 'Padajñānantu karaṇam' is found to be interesting and useful.

If we explain the term 'Padajñānam' in Viśvanātha's observation, 'Padajñānantu karaṇam' as 'Padasya jñānam', it would mean that Viśvanātha conceives the knowledge of a Pada (a single word) as the Karaṇa of Śābdabodha. As a result, the explanation gives rise to some difficulties. The generally accepted position in the entire school of Nyāya is that Śabda as Pramāṇa, i. e., Śābdapramākaraṇa is a Vākya (a sentence). Is it possible for Viśvanātha to deviate so much from the stand taken by all his predecessors including the Nyāyasūtrakāra in order to

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

make the knowledge of even a single Pada accepted as Śābdabodhakaraṇa. Such a position is not logically tenable for Viśvanātha himself in view of his own concept of Śābdabodha. Under the circumstances, we are reasonably required to understand the term 'Padajñānam' as 'Padānāṁ jñānam'. In that case, 'Padajñāna, would amount to mean 'Padasamūhajñāna, and the stand taken by Viśvanātha would be neither off the track nor out of logic. There is no difficulty from the Nyāya point of view to understand 'Padasamūha' (read from the expression 'Padānām') in the sense of a Vākya.

Or instead of explaining the 'Padajñānam' of Viśvanātha as 'Padānāṁ jñānam' we can also interpret the single word 'Padam' to carry the sense of plurality to mean a collection of words and finally a Vākya.

Or even in the case of explaining the Viśvanātha's expression 'Padajñānam' as 'Padasya jñānam', we can reasonably avoid admitting any difference between him and his colleagues in the domain of Nyāya provided we understand the term Pada in its grammatical sense supported by the definition 'Suptṅiantaṁ padam'. This is because we have sufficient reasons to believe that a Pada of .the Vaiyākaraṇas is a Vākya for the Naiyāyikas.

It is finally noticed that Viśvanātha makes an improvement in the Naiyāyika's concept of Śābdabodhakaraṇa. The admission of mere Vākya, as the Karaṇa of Sābdabodha does not cover all cases of Śābdabodha. But the admission of the knowledge of a Vākya even in the form of 'Padasamūha' as such would cover all cases. Hence Viśvanātha as a matter of simplification comes to admit only the Vākyajñāna as the Sābdabodhakaraṇa. He has reasonably done so. The knowledge of a Vākya presupposes the existence of a Vākya. The admission of the knowledge of a Vākya as the Karaṇa in question amounts to the basic admission of Vākya as such. Viśvanātha avoid the direct use of the word Vākya in the concept of Śābdabodhakaraṇa deliberately only to arrest certain misgivings.

PR-34 MERITS AND DEMERITS AND THEIR CLASSIFICATION

JAYASREE BHATTACHARYA

Classification of merits and demerits into physical, mental and verbal is commonly held by some orthodox and non-orthodox Indians alike. They have been counted and classified by Vatsyayana in the Nayayabhasya.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The Mahabharata (13) reproduces the same classification of the same items. In the Bhagavadgita section (6) also an echo of the same is heard. Several Buddhist (and Jaina) texts including the Bauddha-Adihella attest the same. The names of the ten sins are recited at the Dasahara ablutions in the Ganges. It shows that the age old tradition is living among the Hindus even today. The paper proposes to establish identity of views on the self-same topic among the rival schools.

PR-35 MĀYĀ IN KASHMIR ŚAIVISM

PROF. R. C. DWIVEDI, JAIPUR

The paper advances epistemic, ontological and teleological arguments to differentiate Māyā of Kashmir Śaivism from a similar concept in Buddhism and the Vedānta of Śaṃkara. It also emphasises the difference of Āgamic tradition in recognising independence and reality of the female principle which is spoken of as Mahāmāyā.

PR-36 DICHOTOMY BETWEEN KNOWING AND DOING IN THE POSITIVE (ĀSTIKA) SCHOOLS OF INDIAN PHILOSOPHY

Dr. MRS. BHABANI GANGULI

It is almost axiomatic presupposition of all the positive schools of Indian philosophy that man can attain liberation, or he can attain the prosperity. He can spread out his five sense organs (Jñānendriya) and active organs (karmendriya) or he may control them. Mind is accepted as the co-ordinating internal organ.

This paper intends to find out how Mimaṁsā School, Vaiśeṣika School, Nyāya School, Sāṁkhya School and Yoga School are trying to give two ways—one for truth and other for action. In the traditional study of Purva Mimāṁsā and the Uttara Mimāṁsā we find a line of demarcation between karma and jñāna. Purva Mimaṁsā begins with the sūtra—Athāto Dharma jijñāsā (1/1/1). Then in answer to the question about the Dharma, it declares Codanālakṣano artho-Dharma (1/1/2), Dharma is that Vaidika actions used as the means for the good result. But the Uttara

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Mimāṁsā begins with the Sūtra—Athāto Brahma Jijñāsā. Then in answer to the question about the Brahma, it is said *Ultimate Reality* Absolute truth.

It seems as their object differs one for *knowledge*, other *for action*, they introduce different types of discipline. Though in the Mimāṁsā Schools this line of difference is very clear, yet all other positive schools also maintain this distinction.

Vaiśeṣika School and Nyāya School accepts the view that throw knowledge of truth liberation is possible. Tattvajñānt nihsreyasaṃ-Vaiśeṣika Sūrta 1/1/4 and Nyāya Sūtra 1/1/1.

In the yogasūtra yogaścittavṛttinirodaḥ (Samādhipāda, Sūtra No. 2) and Tadā Drastuḥ svarūpe abasthanan (Sanacl, padeṣu No 3) declare that truth of yoga is Nirodha and be within oneself.

Again in the Sañkhyakarika we find the same echoing sound when it is said.

Evantatvābhyānnāsmi na me nāhamityapariśesam,
Avipayaryādbisudhaṁ kevalamutpadyatejñānaṃ.
(Sāṁkhyakarikā 64)

Thus we find that throughout the positive schools of Indian Philosophy there is a dichotomy of knowing and doing.

In our practical life also we suffer from this dichotomy of knowing and doing. It seems to me, it is only for this dichotomy, Tagore accepts 'Big I' and Small 'I', 'I'-with this world of action (Small 'I') I as such (Big I).

PR-37 BUDDHA FROM THE HINDU PERSPECTIVE

DR. SRIDHARE BABU

The purpose of this paper is to deal with a few points regarding the conception of the Gautama Buddha in the context of the Vedic or Hindu religion.

The change of attitudes towards the Buddha not as a mere historical person (rūpakāya) but as a glorious divine form (saṁbhogakāya) and as the essence of all beings (dharmakāya) in the Buddhist sphere and other factors are connected with the Hindu religious value-patterns.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The problem of acceptance of the Buddha as an incarnation of Viṣṇu is dealt with. How the Buddha is conceived as a deluger to mislead the people in the Hindu Puranic fold is also discussed.

When the Buddha's personality was settled as a divinity in the Hindu fold, the methods of worship in the form of "Vratas", such as 'Buddha-dvādaśīvrata", mentioned by Hemādri, are developed. This point also is touched with analysis in this paper.

PR-38 "ON THE INTERPRETATION OF THE B. G. IX. 4-5

A. RAMASWAMY IYENGAR, BANGALORE

mayā tatam idaṁ sarvaṁ jagad avyaktamūrtinā
matsthāni sarvabhūtāni na cā'ham teṣvavasthitaḥ—IX. 4.

na ca matsthāni bhūtāni paśya me yogam aiśvaram
bhūtabhṛn na ca bhūtastho mamā'tmā bhūtabhāvanaḥ—IX. 5.

These two verses of the Bhagavadgītā contain very subtle thoughts of profound philosophical importance. On the one hand they seek to bring out the relation between God and the world while on the other they seek to point out the transcendent perfection of the Godhead. The enigmatic phraseology of these verses have remained a challenge to all the commentators on the Gītā. An attempt will be made in the present paper to resolve the apparent contradiction in these verses in the light of the proposition that the transcendence of the Godhead over the world is perfectly compatible with its immanence within the world.

PR-39 ON THE PHILOSOPHY OF PRABODHACANDRODAYA

CHANDRA LEKHA

Prabodhacandrodaya is a well-known allegorical drama which depicts life, in its conflct betweent he good and the bad, based on the philosophical background. But to what school of thought the author belonged or which philosophy he wanted to establish in play is the point here to be discussed.

At the outset, Krishna Mishra seems to had a leaning towards Advaitism, but on analysing it transpires that it is not simply the Absolute

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Monism of Śaṅkara of which the main plank is illusionism and by introducing the concept of Viṣṇubhakti in the drama the author attempts to bring about a compromise between Absolute Monism and Devotionlism. A few attempts have been made to construct the inherent philosophy in the theme of the drama but none has tried to answer the following quiry-i.e. to what school of philosophy the author belonged ? Was he an advaitist ? If so how could he advocate Vishṇubhakti as the Supreme Reality ? According to the Dramatist man's awakening to knowledge has been said to be due to the Grace of Vishṇubhakti. This Grace is responsible not only for Jīvanamukti but also for Paramamukti.

प्रशान्तारातिरगमद्विवेकः कृतकृत्यताम् ।
नीरजस्के सदानन्दे पदे चाहं निवेशितः ॥६।३२॥

Or should it be presumed that like Madhusūdana Sarasvatī, the author was also an advocate of Advaitism but in theory only, while in practice, he was a devout Vaishṇava and hence Vishṇu has been identified with Supreme Reality, i. e. Brahman.

In this paper I have tried to find out the answer analysing the text of Prabodhacandrodaya and have also presented that how a very important but less known commentary of P. C. of Rudradeva Tarkavāgīśa of 18th century interprets the doctrine which in his opinion the Dramatist wanted to establish.

PR-40 KṢEMENDRA'S CONCEPT OF PURUṢĀRTHAS

W. PRAHLADA NAIDU, TIRUPATI

Kṣemendra was a polymath and prolific writer of Kashmir who flourished in the eleventh century A. D. He composed (i) poetical epitomes, (ii) poetics and metrics, and (iii) didactic and satiric poems.

The *Caturvargasaṅgraha* contains thought-provoking views of Kṣemendra on the *puruṣārthas*. In this didactic work he describes these four ends of human life—*dharma* (virtue), *artha* (wealth), *kāma* (Love) and *mokṣa* (liberation).

While eulogising the *dharma* in the first chapter the poet says, "That is wisdom under the influence of which passion does not spoil pure conduct; that is valour by which the senses are subdued; that is learning by which, illusion the subjugator of the world, is deceived; that is scholarship by which the suffering of existence comes to an end''. There is no other

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

kalpa-vṛkṣa in the great desert of *saṃsāra* except the *dharma* which can elevate the man from distress.

Contrary to the usual practice of Sanskrit writers who generally condemn wealth as a source of suffering, Kṣemendra expatiates on its great utility in the worldly life. According to the poet, one who does not save money takes the poison from one's own hand and remains only to behold the face of the enemy. The poet further says that a man has no desire for love or liberation so long as he is oppressed by hunger. When one has to think of one's meal but has no money, one cannot set one's mind on virtue, love or salvation.

The word *kāma* has been taken by Kṣemendra not in its wider connotation of 'desire', but in the narrower sense of love for women. A beautiful woman, according to him, is the gladdener of one's eyes and her love is the solace of man.

In the fourth chapter Kṣemendra clearly shows how sad it would be if one would pursue the *artha* and *kāma* only, without attempting to attain *śama*, control over sensory organs. The control over the sensory organs would surely lead to the final emancipation of the individual soul. Of course the pursuit of *artha* and *kāma* are acceptable so long as they are in conformity with the *dharma* and conducive to *mokṣa*. The question of *mokṣa* and other philosophical questions step on the scene after the social set-up has so perfected the material basis of life, that man is no longer anxious of satisfaction of his bodily needs and he has time and opportunity to speculate on himself and his surroundings. Therefore, one has to strive much to earn wealth in order to fulfil one's desires. But if one becomes deeply engrossed in these two *puruṣārthas* only, one is surely to be a prey of misfortune and distress. Thus Kṣemendra says that the places of the Kings are frequented by wicked persons; the educational institutions are infested with jealous persons; possessing of wealth involves suffering; the family is spoiled by the bad sons; happiness is interrupted by several types of seperations, the uprightness is dishonoured by the deceit of the rogues, the mind is thus disturbed by thousands of worries. Therefore *viveka* (power of discrimination) and *vairāgya* (indifference to the worldly objects) are the essential things in life, all else is worthless. One's boyhood is spent in utter delusion, youth in excessive passion, old age in the agony caused by lack of capacity for all enjoyment, thus without the cultivation of the spirit of indifference life is futile. According to the poet, non-attachment is the only thing in which one has no cause of fear; in enjoyment there is the fear of disease, in happiness there is the apprehension of destruction, in wealth there is fear from fire and the king, in servitude there is fear from the master, in virtues one has to fear the wicked, in one's

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

family there is fear from bad women, in honour there is the fear of its being tarnished, in conquest there is fear from the enemy and in the body there is fear from the god of death.

Thus the brief account of the views of Kṣemendra reveals that he presents the facts of life in a manner that is full of realism.

PR-41 A REVIEW OF THE CHARACTERISTICS OF STHITA PRAJÑA AS FOUND IN BHAGAVADGĪTA AND VIVEKACUDĀMANI OF SANKARA AND ITS SIGNIFICANCE IN PRACTICAL LIFE

A. DE, PATNA

The problem of liberation is one of the puzzling question of the Advaita system. Does the supreme or final realisation of Brahman sublate all Karmans fruitfull, or unfruitful, or only the former ones leading to the possibility of liberation in the living state.

The knower of Brahman is called Jivan-mukta, a free soul though dwelling in the body. By his life and action he demonstrate the immortal nature of the soul. Freed from false fear and false expectation he lives, works, and dies under the spell of the immortality. Having himself crossed the ocean of birth and death he lives to help others reach the further shore of immortality. In this paper the nature of Jivan-Mukta has been discussed as depicted by Bhagavad Gita and Viveka-cūḍāmani. An adpotion of the attitude of Jivanmukta can rid us of various worldly anomalies and lead us to peace. Can the modern researchers experiment the validity of such condition in human life and find a way out to peace and tranquility.

PR-42 WHAT IS NEO-VEDANTA ?

PROF. P. SRIRAMAMURTI, WALTAIR

Neo-Vedanta is a new coinage used often in a loose way with different connotations. An examination of the coinage and its usage is made in this paper. Vedanta stands for Upanisads. Neo-Vedanta connotes a new interpretation of Vedanta Philosophy in the modern context. Vivekananda and Radhakrishnan can be taken as the faithful representatives of

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Neo-Vedanta. Others have modified, mixed up or compromised Vedanta philosophy with the other schools. They are all independent view points only. Earlier the Sikh tradition and the religious philosophies of Saints of North India like Kabir Panth and Radhaswamis represent an independent thinking and a new system of religious philosophy. This should be clearly understood while describing evolution of religious philosophical thinking of modern India. Otherwise Neo-Vedanta only means modern Indian Philosophy with a vague meaning which should be discarded in a philosophical disc ourse.

PR-43 WAS THE ORIGINAL GĪTĀ EARLIER THAN JAINISM (AND BUDDHISM)?

RAJENDRA KUMAR SHARMA, PATIALA

The Bhagavad-Gītā forms one of the chapters in the bulk of the Mahābhārata as available today, and every scholar knows that both these texts have been enlarged from their original versions as such. Neither any of the 700 vss. of the Gītā of today nor its nucleus contains any such views which could be connected with those of Jainism (and/or Buddhism). Even from the word : *"nirvāṇa"* which occurs in the Gītā and also in the Upaniṣadic literature, it is difficult to prove anything. The word is purely of brahmanical origin and not the otherwise.

In fact, the word : *"nirvāṇa"* in Buddhism is a later term which has replaced an earlier term : *"amata"* (immortal) which represented the earliest phase in the Buddhist literature. We think, the nucleus of the Gītā-teachings existed before Jainism and Buddhism.

PR--44 THE MAHIMĀ WAY

BASANTA KUMAR PANDAY, VISVA-BHARATI SANTINIKETAN

In the richly vercigated cultural milieu of India, the Cult of Mahimā, which came into being in Orissa during the first half of the nineteenth century, has a highly discernible individual character. In and around Orissa, Madhya Pradesh and part of Bihar now there are millions those follow the 'Mahimā Pantha' but a few among the intellectuals are aware of the ethico-metaphysical fabric of the cult.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The adherants of this cult (Dharma) are the seekers after liberation, disinterested action and devotion, more particularly the latter is considered the *sine-que-nom* of the final release. We find in the Bhakti traditions of India that, the devotions are directed towards a deity or Īswara (the ultimate reality in its finite aspect). Strangely enough, here in the Mahimā cult the fervent devotion of the aspirant is addressed to the formless infinite—'*Alakh Niranjana*', which is the embodiment of compassion. Mahimā like Sufism and Advait Vedant believes that, the jīva (individual soul) loses its separate identity in the ultimate union. Facets of both Advait and visiṭādvait are reflected in Mahimā. The concept *Śūnyatā* is common to both Mahāyāna Buddhist and Mahimā, but the distinctive characteristic of *Mahimā-Śūnyatā* is this that, there *Śūnyatā* is the direct goal for a Mahima devotee, who puts all of his efforts to detach himself from the world and to attach to *Śūnya*. This attachment is obviously the salient feature of Bhakti. On the other hand, like Buddhists the Mahimites put paramount importance on right living, which is determined by irrevocable moral codes instituted by the founder *Mahima Gosain*. Disillusion about the world complete or partial, is the minimum requisite for the person to the Mahimā line. Those who are householders and subject to the tyranny of the flesh can also be initiated in the Mahimā faith and be transformed following a path strictly mapped by their Guru. Those persons whose dispassion for the mundane earth is near complete, are required to get their Guru's grace for the final release. As long as the aspirant is in the world and struggling for the release, his attitude to all around is not nagative. Rather it is full of love, kindness and concern. Accordingly Bhima Bhoi, the great blind saint of Mahimā tradition sings in his *magnum opus* 'Stuti Chintāmaṇi'—

> "The cry of man his boundless pain
> My heart could never stand.
> To sooth and heal my soul still feels
> To hell shall I descend".

PR-45 BHAGAWAN RAMANA AND THE BHAGAVADGITA

G. V. KULKARNI, KOLHAPUR

1. Introduction

Light thrown by Bhagawan Ramana Maharshi on this important scripture is simply unique, extremely clear and very penetrating. His are words of plenary experience.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

2. Gist of the Gita

The purport of the Gītā as given by him is to eliminate the ego of Arjuna, to make him know the self.

Forty two verses were selected by him as the gist of the work. Verse X.20 according to him contains the whole Gītā in short.

3. What is Kermayoga

He explains: "Karmayoga is that yoga in which the person does not arrogate to himself the functions of being the actor. The actions go on automatically." The Gītā teaches actorless action.

4. Apparent Contradictions and their removal

E. g.: In the Second chapter it is said that no one is born or dies; In the Fourth chapter Sri Krishna says that there were numerous incarnations of His, of Arjuna. Both statements are true from different standpoints.

Questions of evolution in Mukti: Maharshi replies that there is no question of years; You are in your natural state whether you make Abhyāsa or not.

5. Who is Śri Krishna ? Viśva Rūpa and Divine Sight

If we consider Śri Krishna only as a my-thological God of the Hindus, we miss the teaching of the Gītā. Śrī Krishna is no other than the self. Viśvarūpa is to see the world as the self of God. Divine Sight means self-luminosity=The self.

6. The Three Yogas : Their Aim

Karma, Bhakti, Jñān Yogas are meant for seekers of different temperaments, according to Maharshi. When the false ego is understood and hence removed, the Reality shines in all its glory. To understand this and experience it 'Here and Now' is the purpose of the teaching of the Gītā.

Bhagawan Ramana's contribution to the Gītā is remarkable and true to The original. It is universal and yet beyond the categories of time and space: Still it is very practical in life.

PR-46 THE SĀṀKHYA, AS DEPICTED IN THE MAHĀBHĀRATA

Dr. V. G. RAHURKAR, PUNE

Perhaps the most valuable passages concerning the development of the Sāṁkhya speculation, after the period of ancient speculations from

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

the Vedas and the oldest Upaniṣads are those which belong to the period of the Mahābhārata and the Purāṇas. This period extends roughly from about the fourth century B. C. down through the first century A. D. It is intended to study in this paper, the Mokṣadharma (or chapters 168 to 353 in the Critical Edition of the Mahābhārata) from the 12th parvan Śāntiparvan) and the Bhagavadgītā (Chapters 23 to 40 of the 6th *parvan* (Bhīṣmaparvan) to study the Sāṁkhya philosophy as depicted in the Mahābhārata. Some portions of the Anugītā (the fourteenth Āśvamedhika-parvan) contain some interesting passages but are repetitions from the Mokṣadharma and the Bhagavadgītā.

It is true that the Sāṁkhya is fully reflected in these passages though there is no precision of statement which would be expected of a formal treatise on philosophy.

Different views of scholars like Frauwallner, Van Buitenen, Johnston, Dr. Ram Suresh Pandeya, Dr. Haradatta Sharma, Dr. Mainkar, Dr. Keith, Dr. Mrs. Anima Sengnpta, Dr. Edgerton and Dr. Gerald J. Larson are analysed and critically interpreted. Passages mentioning the five gross elements, the twenty four categories in their manifested and unmanifested forms, the three *guṇas* the *Prakṛti* and the *Puruṣa*, the *Sattva*, three paths of emancipation, thirty qualities of the body, the eight-fold varieties of prakṛti, Pañcasikha and his views, the Puruṣa-bahutva, views of Āsuri and Devala, are critically studied. References in the Bhagavadgītā are also studied.

It is possible to see in all these passages the emergence of a specific doctrine of twenty five principles, comprehended from an evolutionary perspective, basically dualistic, theistic and emphasizing salvation by knowledge.

PR-47 IDEOLOGICAL DETERMINENTS OF ANCIENT INDIAN SOCIAL STRUCTURE

Dr. UMA PANDEY, JAMMU

Many factors according to social scientists work behind a social structure of a country. Ancient Indian Social Structure is no exception to it. It is influenced by the ideology or metaphysical belief about life. Indian view of life is not confined to the present birth; but takes into account previous and future lives also. By life is understood a chain of life and

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

death from which escape is difficult, though not impossible, without true knowledge, known as parā-vidyā. This escape from the circle of life and death was regarded as the sumum bonum of life which is frought with misery. Hence preservation, protection and continuation of the treasury of true knowledge was regarded as a holy task, compared to yagya-karma; for which co-operation was sought from all sections of society.

To facilitate this work, it was also assumed that the division of society into four sections, known as 'varaṇas' took place alongwith their nature, guṇa, and specific duties—karma.

The concept of society as Virāt Puruṣa, found in the most ancient document available in the history of human race i. e. the Ṛgveda, is a symbolical expression where in all the sections of society were expected to co-operate for the cause of the aforesaid holy task, just as various limbs of a body, with their respective functions, unite and co-operate for a single cause.

This ideology worked in determining the ancient Indian Social Structure. The analogy of society as Virāt Puruṣa, and philosophy of incarnation are best explained in the light of the aforesaid holy task, leading to liberation from the chain of life and death and a harmonious theme is seen running through the Vedic literature.

The present paper is a modest attempt to look into the determinants of ancient Indian Social Structure.

PR-48 ŚĀKAMBHARĪ AND SATAKṢI

Dr. (Mrs..) AMITA MUKHERJEE

The aspect of Sakti which provides food and nourishment to the world is portrayed as 'Sakambhari' or 'Sataksi' in the Devibhagavata and other puranas. Sakambhari is Bhagavati Śiva. Sataksi is said to be 'Anantakotibrahmandanayika,' which denotes her absolute power over the cosmos and reveals her 'Virāt rūpa' as well. She is also called the mother of the world (Jagadambika). She has been as holding arrows, a big bow along with sweet juicy fruits, and the things that are needed to relieve the world of hunger, thirst and weakness. She thus bas been depicted as the sustainer of creation as well as the destroyer of evil, both side by side. Sakambhari or Sataksi can be easily identified with the primitive 'Earth Goddess' who is the substratum of all the vegetation of

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

the world. She is also famous as Annapurṇā or Annadā, which means the 'Bestower of Food,' or 'the one who is full of corn or anna'. Thus she is also identified with the Earth Goddess. Sakambhari can also be identified with 'Nila Devim' of the Upanisadas.

PR-49 ŚANKAR'S SILENCE IN INTERPRETATION OF THE PHRASE "उत्तराघस्याऽश्लेष:" IN SŪTRA 4-1-13

Dr. BHAKTINATH SHUKLA, VALLABH VIDYANAGAR

The phrase "उत्तराघस्याऽश्लेष:" in Brahma-Sūtra is not properly discussed in Śāṅkar-bhāṣya. After attaining the knowledge of Brahman, he cannot do sinful deeds (अघ) so here the word उत्तराघ is not proper. Śankar is silent on this word. Bhāmatī, a commentary on the Śāṅkar-bhāṣya also does not explain this phrase.

Modern critiques like Rādhākrishnan have not touched the sense of this phrase. Vallabh, in his Aṇubhāṣya rightly explains that the non-clinging (अश्लेष) means non-originating (अनुत्पत्ति). So the knower of Brahman is not the originator of the sinful deeds.

Rāmānuja, in his Śrī-bhāṣya strongly confirms that "इदमश्लेषवचनं प्रामादिकविषयं मन्तव्यम्" ।

In this paper, I have discussed the above problem.

PR--50 THE SIXTEENTH CENTURY IN BENGAL

DR. BANI CHAKRAVORTY, CALCUTTA

The Sixteenth century in Bengal was more critical than other, as at that time Bengal was much disturbed by the inner and outer outrages and invasions. The Hindu Social fabric was weakened by Buddhism, Jainism, Tāntrism and Islām. The Buddhist Pāla kings reigned over Bengal and tried to popularise the Buddhistic religion. On the other hand, the invasions of Muhammedans upset the course of life of the whole population and the people began to be Muhammedans. At that time the Vaiṣṇava dharma was well-established in Bengal by Śrī-Caitanya and the Tāntric dharma was also predominant in Bengal under the guidance of Kṛshṇā-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

nanda Āgambāgīsh. In Brahmanical Smṛti writers Śrīnātha, Govindānanda and Raghunandana were the prominent figures who had to join many new rules and regulations in their new treatises and preserve Hindu society intact. Among these three Smṛti writers Govindānanda composed many treatises, but did nothing for the society. Śrīnātha, the preceptor of Raghunandana, was looked upon by his contemporaries and immediate successors as a very prominent writer in Smṛti-Śāstra and his works were thrown to background by his efficient pupil, Raghunandana. Under the learning and reformed outlook of his teacher, Raghunandana was known in the field of Smṛti as a social reformer of very high caliber.

We have studied and discussed here works of Śrīnātha, Govindānanda and Raghhnandana in the light of social reformation.

PR--51 A NOTE ON VISEṢA

R. D. HEGDE

"A note on Viśeṣa" is intended to study several aspects of the Viśeṣa category of the Vaiśeṣika categoriology. The vaiśeṣika system has been regarded as a realistic school of thought. But the theory of Viśeṣa propounded by the Vaiśeṣikas does not justify that the classification of realities into seven categories is thoroughly realistic because Viśeṣa is a hypothetical category invented by the Vaiśeṣikas.

Viśeṣas exist in the eternal substances (nityadravyāṇi) and function to differentiate each eternal substance from the other. A Viśeṣa denies any external help to maintain its distinguished individuality from any other viśeṣa, hence viśeṣa are self-differentiated (svatovyāvartakāḥ. Viśeṣas have no class-character and they are different from generality.

It has been studied at the end of this paper that the suggestion towards solving the viśeṣa issue made by Raghunātha Śiromaṇi is more objective and simpler. The question is whether viśeṣa alone is capable to show the differentiated individuality of the eternal substances, or is it sufficient to think that the eternal substances are self-differentiated. In the latter case which is a more direct approach, the viśeṣa concept becomes absolutely superfluous. Thus, at length, this paper concludes with the impression that the eternal substances are by themselves differentiated, and thus, the prolixity of imagining a special category called viśeṣa may be avoided.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR--52 THE PURĀṆIC AND ĀGAMIC BACKGROUND OF BHIKṢĀṬANAMŪRTI

K. PRATAP

In this paper an attempt is made to study systamatically the origin and the development of the conception of Bhikṣāṭanamūrti from the Purāṇic legends and its settlement as one of the forms of Śiva in the Śaivāgamas.

The Purāṇas are classified into three divisions as sāttvik, rājasik and tāmasik basing on the nature of the contents that they contain. From the sectorial point of view they are catogarised into śaiva, Vaiṣṇava, śākta purāṇas. Some of these purāṇas contain various legends regarding the Bhikṣātanamūrti. The Vāmanapurāṇa and the Kūrmapurāṇa narrate a story with similar events which mention the episode of Śiva in Dāruvana. The story in the Padmapurāṇa is also compered with the above legends because of its relevence in the context. With the help of the legends available in the purāṇic texts, the strata of the legendary development of the conception Bhikṣāṭanamūrti is analysed.

The paper deals also with the fixation of the iconographical features of the Bhikṣāṭanamūrti in the Śaivāgamas with the purāṇic legendary background. And it is also dealt with the placement of this form of Siva in the temple construction.

PR-53 MIRACLES AND LORD KṚṢṆA

Dr. ASHA GOSWAMI, NEW DELHI

Introduction

Miracles are commonly attributed to all the religious leaders of the world. These attract popular notice and impress upon the people more deeply towards conversion. They have been of similar character, and often run on parallel lines. Buddhists, Jains, Muhammadans, Christians and Hindus all believe in the possibility of miracles in the case of their prophets. The life-story of Kṛṣṇa, the perennial source of Hindu religion is interspersed with miracles. Hence he is popularly known as 'अद्भुतकर्मा'.

Scope of the Study

The accounts of the source-books (Mbh & the Purāṇas) widely differ. This naturally gives rise to the suspicions regarding their historicity and

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

credibility. If Kṛṣṇa is historical the miracles attributed to him too, need to be taken as such. This calls for a fresh survey of the accounts referring to the elements of miracles; a proper interpretation after deleting poetic hyperboles and exaggerated rhetorical fancies to arrive at the true and hidden meanings. As science has banished a world of fables, legends and superstitions from belief many of such incidents look quite absurd. But does such enlightenment necessarily descredit the miracles attributed to Kṛṣṇa ? This is exactly the problem dealt within this paper. The scope of this study covers all the miracles relating to Kṛṣṇa.

Lines of Investigation

The incident in question are to be critically analysed on the basis of rational interpretations. This process helps to categorise the following as the genuine miracles in the life of Lord Kṛṣṇa, while the remaining are allegorised or assigned symbolic meanings : (1) The birth of Kṛṣṇa in Divine-Form and at the prayer of his parents the withdrawal of extra limbs by Kṛṣṇa, (2) He granted illuminating visions to Yaśodā, Arjuna, and terrifying vision to Kauravas, (3) He gave divine-eye to Arjuna, Dhṛtarāṣtra and others, (4) He heard in Dwārakā, Draupadī's call to him for help from Hastinapore when Duḥśāsana tried to denude her, and made Duḥśāsana and the whole assembly into seeing her garment stretch endlessly.

Scientific Idea About Miracle

According to science no miracle can happen on the basis of the fixed order of nature and also as it tantamounts to a violation of the laws of nature.

Religious Idea

Religion confirms belief in miracles if these are wrought for holy and beneficent ends.

Historical view point

Under this, the available evidence (scriptural and traditional) is put to threefold test of possibility, credibility and historicity.

Conclusion

Subjecting Kṛṣṇa's miracles to the above acid-test it follows that, miracles attributed to him were in truth human perfections which can be proved as actual events according to the Psychic-science; and Lord Kṛṣṇa, who was more than a man possessed miraculous yogic-powers which made him to behave in super-normal fashion.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-54 SOME REFLECTIONS ON PAÑCA-BRAHMA ŚIVA IN THE ŚIVA PURĀṆA

MISS JAYA CHEMBURKAR, BOMBAY

The Śaivas have developed a concept of Pañca-Brahma symbolising five cosmic functions of Śiva. These five functions are: viz. creation, sustenance, dissolution, tirobhāva and anugraha. The five manifestations of Śiva which perform these functions are Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa, Īśāna. These forms have been identified with twenty five elements in the Sāṁkhya Scheme of creation and Śiva has been described as the material cause of the universe. The concept of Pañca-Brahma illustrates how cosmic functions are performed by Śiva.

PR-55 THE DATE OF KULLŪKABHAṬṬA

Dr. S. G. MOGHE, BOMBAY

In this paper, an attempt is made to fix the date of Kullūkabhaṭṭa, the illustrious commentator of the Manu-Smṛti. Dr. George Bühler has placed him in the 16th Century A. D. J. C. Ghose and Asutosh Mukerjee have placed him in the 15th century A. D. M. M. Chakravarti, however, is inclined to place him in the 15th Century A. D. MM. Dr. P. V. Kane has, in his "History of Dharma-Śāstra' Vol. I Part II pp. 758-759 has placed him between 1150 and 1300 A. D. in the light of the internal evidence of the commentary on the Manu-Smṛti and the external evidence depending upon the works in which Kullūkabhaṭṭa is quoted in the Dharma - Sāstra literature.

The present author has attempted to examine all these theories propounded by the above mentioned learned authorities on Dharma-Śāstra.

For fixing the date of Kullūkabhaṭṭa, however, he has also considered the 'Śrāddha-Sāgara' of Kullūkabhaṭṭa and intends to place him between 1520 A. D. and 1620 A. D. It seems more probable, reasonable and convincing to assume that Kullūka seems to have written his commentary on the Manu-Smṛti in the former part of his life and has completed this work serving the purpose of a digest particularly towards the end of his life. It is due to this position that Kullūka's Śrāddha Sāgara is not quoted in the Dharma-Śāstra by the well-known writers on Dharma-Śāstra.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

In conclusion, the present author asserts that all the theories of the above scholars are unreasonable and unacceptable and mostly one sided based on the study of the commentary on the Manu-Smṛti and deserve to be rejected. Kullūka's literary activity will have to be placed between 1520 and 1620 A. D.

PR-56 THE TANTRIC TRADITION IN ANCIENT MANIPURI CULTURE

E. NILAKANTA SINGH, IMPHAL

Manipur belongs to the tantric belt of North-Eastern India. Manipur of the Mahabharata age bespeaks about the Manipur *cakra* of the Kundalini Yoga. A close examination of the prayers and mantras of the old religion as revealed in various texts and also in the oral tradition of the Manipuri pandits reveals an unmistakable stamp of the tantric system. Many of the old gods like *Sanamabi, Pakhangba* and *Devi Panthoibi* of the Manipuris approximate to the various expressions of the Devi Kundalini and other shavite practices. Thess gods and goddesses 'with a local habitation and a name', represent the regional version of the tantric and the allied shavite forces.

An attempt has been made in the paper to explore this distinctive tradition in the context of the various old texts and prayers and also in the light of the Mongoloid culture of this composite group of people whose origin may now be traced to the south-west of China bordering on Tibet. This is ofcourse, just an attempt in the comparatively virgin field of research in the traditional culture of the Deities of Manipur.

PR-57 ŚAIVISM IN ANCIENT ASSAM AS DIPICTED IN THE EPIGRAPHS

Dr. NABIN CHANDRA SARMA, GAUHATI

Śaivism was prevalent in Assam from a remote period. Both legends as well as history have given ample evidences that the worship of Śiva was the most popular form of religion. It was all the vogue both amongst the aboriginal and the Aryanised people. Śaivism was so popular in ancient times that, "Śiva temples have always outnumbered the temples associated with other individual gods and goddesses". The *Kālikā-Purāṇa* enumerates fifteen centres sacred to Śiva against five sacred

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

to Viṣṇu, and five sacred to the Devī. Even now a days also, Śiva temples outnumber the temples of other gods and goddesses. Hieun Tsiang records that during his visit to Kāmarūpa, there were hundreds of deva-temples, many of which were probably dedicated to Śiva.

Epigraphs show that Śiva was the tutelary God of ancient kings of Kāmarūpa, from the seventh to the twelfth centuries. Rightly does remark Dr. P. C. Choudhury "Epigraphy further testifies to the widespread prevalence of the faith and the worship of Śiva in his different mythological manifestations". The Tezpur grant of king Vanamāla (A.D. 835-865) states that Bhagadatta worshipped Śiva with great humility and penances. The Nowgong grant narrates that Brajadatta had an unblemished faith in Śiva. The Doobi and the Nidhānpur grants testify to the fact that, all the kings of Varman line were staunch supporters of Śaivism. In the Hayuṅthāl grant Harjjaravarman is described as a '*parameśvara parama-bhaṭṭāraka paramamāheśvara*'. The Tezpur grant shows that king Vanamālavarmādev (A. D. 835-865) was a keen devotee of Śiva, who erected Śiva-temples. The Nowgong grant states that, king Vanamāla-varmādeva had never ending devotion in Bhava. According to this grant, Vanamālavarmādeva absorbed in Maheśvara's blood by undergoing fasting. The Bargong grant of king Ratnapāla narrated Śiva's *tāṇḍava*-dance. The Gauhati grant and the Guākuchi grant of king Indrapāla, begin with invocations to *khatāṅga, Paraśu, Vṛṣa, Śaśikalā,* Śambhū, Paśupati along with the consorts Gaurī and Gaṅgā. Here Śiva is identified with Viṣṇu, These two grants further state that Indrapāla erected whitened Śiva-temples on a profuse scale throughout his kingdom. Dharmapāla, in his Śubhaṅkarapāṭaka grant, prays to *Ardhayuvatī-śvarmādideva*. According to K. L. Barua, the later kings of the Brahmapāla dynesty were votaries of Tantricism.

The worship of Śiva in his different aspects is confirmed by the epigraphical evidences, which has a great antiquity in Assam The worship of Śiva seems to have been most popular form of religion amongst all the royal families (A. D. 7th to 12th) as well as amogst all classes of people.

PR-58 THE SAIVITE WORSHIP IN ASSAM AND NORTH-EASTERN INDIA

Dr. PRAMOD CHANDRA BHATTACHARYA, GAUHATI

The forms of worship of Lord Śiva, one of the Aryan Trinity, differ from an area to area according to the variety of disciples who are people of diverse ethnic and socio-linguistic groups.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

On the basis of a number of Sanskrit texts such as the *Kālikā-Purāṇa, Yaginī Tantra, Hara-Gauri Saṃbāda* and recent field-work undertaken by the author among the Bore-Kachari, Dimasa-Kachari, Lalung (Tiwa) and other Mongolaid (*Kirāta*) tribal people, the Saivite worship in forms of *Lāsya, Tāṇḍava* and mixed *rūpa* is demonstrated in this paper with necessary illustrations.

The creation theories of Father-God. *BATHOW* (Five Deep) or *Sribrai* (*Sibrai*) of the Bores and Dimasas with Mother Goddess (*Kamakhya/ Khamaikha/ Siburai*) are very much interesting to note from the point of *Philosophy and Religion* as expounded by some of our predecessors like late B. Kakai, S. K. Chatterji, R. M. Nath, B. P. Rabha, R. N. Brahma and recently by Shri Bhaben Narzi, Shri Dhuparem Basumatari, Shri S. R. Thaosen, Smt. Nirupama Hagjer, Shri Gopal Ch. Das and others. The author gives his own observations from Tantrik Practices and ceremonies of *Siva-rātri* festivals observed in Temples of Assam and north-east India.

PR-59 THE SEER OF THE ĪŚĀVĀSYOPANIṢAD

KRISHNAMOORTHY ARCHAK, DHARWAD

The present research paper aims at establishing 'Svāyambhuva Manu' to be the seer of the Īśāvāsyopaniṣad.

Philosophers like Śaṅkara and Vedānta-Deśika have not given any account regarding the seer of the Īśāvāsyopaniṣad in their commentaries. Therefore, regarding the seer of the Īśāvāsya Upaniṣad it is attempted to compare the views of the followers of Śaṅkara, Madhva, and other traditional as well as modern thinkers. At last it is concluded that 'Svāyambhuva Manu' must be the seer of the Īśāvāsya Upaniṣad.

PR-60 THE SUBSTRATUM OF THE PHILOSOPHY OF THE ACINTYABHEDĀBHEDA

DR. (MRS) S. K. NARANG, DELHI

The system of the Vedānta in the Indian philosophy has been variedly interpreted so far as the relation of the Highest Entity God, the individual

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

soul and the material phenomena is concerned. The Personal and Impersonal aspects of the Supreme Entity too have been dealt with. The Caitanya school of the Vedānta which preached the worship of the Personal God as Paramātman, Bhagavān or Īśvara, was afterwards recognised as a philosophical school admonishing the theory of the Acintyabhedābheda (incomprehensible duality-nonduality). To trace the background of this school of the Gaudiya philosophers, we have to consider the following aspects :

(i) the seed of the tenet of the bhedābheda,

(ii) the substratium of the Acintyabhedābhedavāda,

(iii) the propagation and explanation of the Acintyabhedādhedavāda.

In the present paper, an attempt has been made to analyse the second aspect only namely the substratum of the Acintyabhedābhedavāda. The philosophical bearings of this school were expounded by the six Goswāmis under the teaching and inspiration of Śrī Caitanya Mahāprabhu. Śrī Caitanya accepted Śrimad Bhāgavata as the authoritative commentary on the Vedānta sūtras, Sanātana Goswāmī in his Bṛhat Bhāgavatāmṛta, Jīva Goswāmī in his Ṣaṭ-Sandarbhas and Rūpa Goswāmī in his Laghu Bhagavatāmṛta have accepted the principal of incomprehensible Potency of the Lord and also the supremacy of Śabda or Śruti over all other sources of knowledge. Jīva tells in his Tattva-sandarbha that Gopāla Bhaṭṭa (another Goswāmī) wrote a book deriving its material from all the best in the works of the old Vaiṣṇava Ācāryas such as Rāmānuja, Madhva, Śridhara and others.

As a whole the Gaudiya Vaiṣṇavas are greatly indebted to the Vaiṣṇava writings of the Ācāryas of the South and particularly Śrī Vaiṣṇavas. The eminent teacher Rāmānuja of this Sampradāya uprooted the thorny jungle of Māyāvādism and laid foundation of the bhakti cult. It was further developed by Madhva and the Gaudīya Vaiṣṇavas of Bengal.

The Gaudīya Sampradāya was more connected with Madhva and his Sampradāya than any other. They have actually found the Gaudīya Vaiṣṇavite philosophical system of the Acintyabhedābheda in Madhva's commentary on the Bhāgavata Purāṇa. Both the Sampradāyas have criticised the māyāvāda of Śaṅkara.

Jīva Goswāmī and Kṛṣṇadāsa Kavirāja look to Viṣṇuswamī for inspiration to establish the essential difference between God and individual souls.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

For the devotional aspect of love for the Personified God Śrī Kṛṣṇa, the Gaudīya Vaiṣṇavas are indebted to the Nimarka sect. Though the former sect has laid more emphasis on the separation aspect of Divine Love.

PR-61 INTERPRETATION OF "अनादिमत्परं ब्रह्म"

MRS. HEMLATA

The phrase "अनादिमत्परं ब्रह्म" is in the XIII chapter of Śrimad Bhagvadgītā. It is the second line of the twelvth verse. There are the various interpretations by the various commentators those who commented on the B. G. here are few of them.

Śaṅkarāchārya split this phrase as 'अनादिमत् and परं ब्रह्म'. He gives the meaning of the word as 'That' which has no beginning. The Brahman is beginningless. The interpretation is intended here to expound the nature of Brahman by denying all specific attributes. Brahman is beyond speech and thought and it is defined even in all Upanishads. Brahman is the source of all activity.

According to Śri Śaṅkarāchārya that which is without beginning and which "I am the Supreme energy named Vāsudeva". He points out the inconsistency in these thinkers, who denied attributes to the Brahman, postulating a supreme energy for him.

Rāmānuja splits the word as "अनादि and मत्परं अनादि (Anādi) is that which has no beginning. As per him for this individual self, there is no origin. And for this reason, there is no end. Here the Śruti declares— 'न जायते म्रियते वा विपश्चित्' (The intelligent self is not born, nor does die"). "Matpara" is what has Me for its superior Śruti says—'इतस्त्वन्यां प्रकृतिं' विद्धि मे परा जीवभूताम् ।

The word Brahman is applied to the pure individual self. "स गुणान्समतीत्यैतान् ब्रह्मभूयाय कल्पते". Madhavāchārya prefers anādimat and paraṁ brahman' rendering anādimat as eviod of a body which is a thing having a beginning. *Madhūsudana Sarswatī* interprets "anādi and Matparam". The object has no beginning. It is uncaused timeless, it is the supreme Essence, the ultimate Reality, Brahman, unbounded in every way. Ānandagirī explains it as 'Anādimata' & "Avyakṛta" indefinable also. Hence it is explained here it is the attribute of "Nirā/tīshya Brahman" Nilkaṇṭha "prefers" "anādi" as "avyakta". And "avyakta" has clearly some origin.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

तस्मात् अव्यक्तं उत्पन्नं so that which is not "avyakata" is anāndi. He gives another interpretation as आदित् तत् परं च this kārya and kāraṇa which is apart from these two is "निर्विशेषं ब्रह्म". Here he takes the negative suffix to परं also . He attributes Brahman as त्रिविधपरिच्छेद शून्यं because it is not existent like प्रधान परमाणु etc. It is neither inexistent असत् like शून्य. Abhinava Gupta says that the attributes of ब्रह्म like अनादिमत् etc. are identical and mentioned by all the schools of vedant without any exception. *Vedānt deshika* follows Rāmānuja and explains anādi as "कारणरहितम्". Further, he explains that if "anādimata" is taken as one attribute, 'paraṁ will be another attribute of Brahman which is not proper because it is irrelevant. Hence, he also perfers "मत्परं ब्रह्म". And following *Rāmānuja* he takes Brahma in the sense of Jīva only.

Thus the commentators do not agree with each other regarding the interpretation of the even the word Brahma for its attributes. However, interpretation of Rāmānuja appears more logical.

PR--62 INTERPRETATION OF THE TERMS PRAKṚTI AND MĀYĀ ACCORDING TO ŚAṄKARA

MISS S. G. KAMAT, PUNE

Śaṅkara is recognised as 'Māyāvādin', though the word Māyā occurs from the Vedas and also Gauḍapāda, Śaṅkara's Parātparaguru (परात्परगुरु) has used it many times than Saṅkara himself.

But, on the other hand, while interpreting Gītābhāṣya he interprets the word Māyā as 'triguṇātmikā Prakṛti' (त्रिगुणात्मिका प्रकृति) just like Sāṁkhya.

So it will be interesting and also useful to know, what is the real interpretation of the word Māyā and Prakṛti according to Śaṅkara ? Does he realy mean Māyā is nothing but the Prakṛti itself or just to interprete the Sāṁkhya philosophy, as a commentator he uses the Sāṁkhya terminology.

PR--63 VAIṢṆAVISM AS REFLECTED IN THE BHAUMAKARA EPIGRAPHS

SATYENDRA PATNAIK, VISVA-BHARATI, SANTINIKETAN

The Bhaumakara Kings of Orissa, inspite of being ardent followers of Buddhism were equally interested in rearing the Brāhmaṇical faiths in

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

their Empire. Existence of sectarian Hinduism in Orissa during the period is known from their records and in twelve out of twenty-three inscriptions, reference to vaiṣṇavism is made. The paper aims at showing the wide prevalence and the flourishing condition of Vaiṣṇavism in Orissa during their reign period on the basis of a close scrutiny of their epigraphs. Besides, the author has tried to trace the background that helped vaiṣṇavism to remain as a religious force in the kingdom ruled by the Buddhist kings.

PR-64 SOME OBSCURE VEDIC PASSAGES IN *MĪMĀṀSĀ* TRADITION

DR. K. N. CHATTERJEE, B. H. U., VARANASI

Mīmāṁsā tradition dates back to the post-Saṁhitā period of the vedic age. The brāhmana—literature is virtually a manual on Sacerdotal rituals and ceremonies, related therewith. Jaimini, the founder of the Mīmāṁsā school quotes vedic texts and his work is primarily an interpretation of the brāhmanical literature. Śabarasvāmin, the great commentator on Jaimini also generously quotes vedic passages. Unfortunately, however, he invariably refrains from giving any indication of the sources. Except in a very few cases, he does not mention the original works by name.

A host of authorities flourished in between Jaimini and Śabarasvāmin. Their works are lost. By the time of Śabarasvāmin, Mīmāṁsā witnessed different schools of vedic rituals viz, the Taittirīya school, the Maitrāyanīya school, the Vājasaneyī school, the Pañcaviniśa-brāhmaṇa school and so on. Different branches of vedic lore resulted in the rise of these different schools of rituals. Each followed the original texts of its own.

Later Mīmāṁsakas accepted the commentary of Śabarasvāmin as the stock-in-trade of the Mīmāṁsā tradition. They have referred to and worked upon the passages quoted in the said commentary. Original texts have hardly been looked into.

Identification of the original sources, therefore, of the passages, referred to in the works on Mīmāṁsā is a difficult task.

PR-65 ON THE CONTEMPORARIES OF THE ŚĀṄDILYA BHAKTI SŪTRĀS (SBS)

I. VENKATESWARA RAO, TIRUPATI

SBS had two commentaries : the earliest was bhāṣya, associated with the name of the author viz. Svapnesvara (SVA). Another was the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

latest called Bhaktichandrika by Nārāyaṇa Tīrtha (NT) of 17th century A. D. It is interesting to have a close comparative study between Nārada-bhakti-sūtra and SBS regarding their nature and scope on one hand, and between the two commentaries of SBS regarding their mode of approach.

The very main and broad line of comparison we can draw between the two commentaries is that the former treated *bhakti* as the highest human value and *jñāna*, *yoga* etc. as aids and means to achieve *bhakti* while the latter treated *jñāna* as the highest goal and *bhakti* etc. as aiding means to achieve *jñāna*. While refuting SVA, however, NT incorporated in his work, the ideas and the passages of SVA in the points of aggreement to maintain balance between bhakti and jñāna by closely following the *bhāṣya* and Bhagavad-bhakti-rasāyana of Madhusūdana Saraswati (MS) respectively, the earliest and the latest works of his time, on the doctrine of devotion. After keenly observing the lines of philosophy of SVA and MS, the need of his hour prompted NT to revive the doctrine of devotion towards synthesis of *bhakti* and *jñāna* on the basis of his understanding SBS. Thus he attempted to achieve his ideal through his commentary on SBS by bridging the two extreme doctrines of emotional devotion and intellectual enquiry into Self-knowledge.

This paper, thus, opens a commparative outlook on the commentaries on SBS.

PR-66 STUDY OP INDIAN PHILOSOPHY

S. E. BHELKE, PUNA

Indian Philosophy is being studied since last several years. It has established its own tradition and got a reputation for it. It is the tradition of the western orientalists who urged a different language, different models and different perspectives to understand and interpret Indian Philosophy. It appears that the tradition needs to be re-examined, for, a new perspective in studies in Indian Philosophy is coming up by recent scholars.

A new way for the study of Indian philosophy is suggested. It is free from the biases of other culture. Philosophy evolves in the forms and ways of life. It is to be understood properly in the context of the relevant culture and with reference to the forms of life.

The new approach to the study of Indian philosophy involves the use of the historical method where proper care of sociological and authro-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

pological facts is taken. In order to carry it out effectively the basic cultural and philosophical models are to be investigated and philosophy is to be studied in terms of those relevant models and not in terms of the models which are foreign to the culture.

This study is to be supplied, further, with analysis. Here one has to distinguish between philology and philosophy while employing the method of linguistic conceptional analysis for studying philosophy.

Here one has to, again, distinguish between philosophy and religion. The tradition of westernized orientalists have created a pseudo aura of religiocity around philosophy of Indian origin. The new perspective is to take proper care of such prejudices by having independent and critical study of Indian espistemology and belief systems.

Thus we have to keep in mind some of these methodological considerations to find out the real identity of Indian philosophy and develop its studies on proper lines.

PR-67 SOME ASPECTS OF THE STYLE OF ŚAṄKARA

SASWATI DAS (SARKAR), VISVA BHARATI, SANTINIKETAN

Śaṅkara has for ever been marked in the history of Indian philosophy as a philosopher par excellence. He shines not only for his views, but also for his attractive and formidable style of writings. The use of appropriate philosophical terms, rhetoric, analogy, popular maxims and grammatical peculiarities make for the external aspect of his style. While the introduction of novel idea in the process of explanation and new interpretation of vedic words constitute a remarkable feature of the internal aspect of his style. So far as the grammatical aspects of Śaṅkara's writings is concerned, these show abundant application of compounds consisting of two or three compounds and big compounds are rather rare. But the composition of Rāmānuja is replete with big compounds of three or more words and his use of short compounds is relatively infrequent.

Another distinctive form of the style of Saṅkara is his use of analogy. Śaṅkara in this aspect of his style is influenced by the Upaniṣads.

A distinctive feature of the internal side of Śaṅkara's style is the introduction of novel ideas and the method of explanation or new interpretation of Vedic word.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-68 THE ETHICS OF YOGA

DR. JIMUTABAHANA BHATTACHARYA, BIRBHUM

(1) Ethics : The philosophy of abhyāsa (practice).

(2) Yoga (practice) as distinct from Sāmkhya (knowledge).

(3) The Yoga ethics is asecticism. Activity not passivity.

(4) The art of intellectual, physical and moral discipline.

(5) Controlling the modifications and transformations of body and mind as the seats of diseases.

(6) Yoga is not egoistic but altruistic in outlook.

(7) Virtues and vices according to Yoga.

(8) Yoga is not life-extinction but life-expansion.

(9) Evolution of humanity to Divinity by Yoga.

(10) Human being as an end not as a means.

(11) The doctrine of Karma (action) in Yoga.

(12) The universal religion of Yoga : The Supramental descent and a new era for mankind.

PR-69 CONTRIBUTION OF ANDHRA SAINT-PHILOSOPHER ANNAMACHARYA TO RELIGION, PHILOSOPHY AND DEVOTION LITERATURE

SMT. NIRMALA ARALIKATTI, TIRUPATI

It is very recently that the attention of the scholars and the public is being drawn to the contribution of Saint-philosoper, Annamacharya, in Talapak in Cudappa Dt, of A. P. in 16th century. His compositions of devotional songs are not only his contribution to music but to the philosophy and religion as propounded by great Ramanujacharya—one of the three great Acharyas of South India. The paper attempts to bring out his contribution in popularising Rāmānujāchārya's philosophy of Bhakti and Prapatti. Sharira-Shariri-Bhava, and concept of Antaryāmi... etc. and to illustrate the same through some chosen samples of his devotional songs.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-70 CONCEPT OF AVIDYĀ AND MĀYĀ IN ŚAṀKARA

G. R. PANDEY, POONA

Saṁkarācarya is one of the most prominent philosophers of India. He has made a rich contribution to our religious and philosophical literature through his original works and commentaries on the principal Upaniṣads, the Bhagavadgītā and the Brahma-sūtras. His interpretation of the prasthānatrayī differs from other such interpretations as it reflects an absolute non-dualism which does not make any room for the reality of the duality and diversity of the universe. According to him, the entire universe and human behaviour is false and rooted in avidyā or māyā. The concept of avidyā or māyā thus forms a cardinal point in Śaṅkara's metaphysics. However, there is divergence of opinion about this concept. An attempt is made in this paper to present Śaṅkara's position on this vital problem in the light of his own works irrespective of his commentators and other later Vedāntins.

PR--71 PRABHĀCANDRA'S CRITICISM OF THE SĀṀKHYA THEORY OF NATURE OF KNOWLEDGE

DR. SIVKUMAR, POONA

The Sāṁkhya system chiefly aims at analytical and metaphysical investigation of Reality and does not devote much attention to the minute discussion of the epistemological problems. Epistemology, therefore, is not found thorougly discussed in the texts of the Sāṁkhyas. Other systems have discussed the epistemological problems in their encounter with the Sāṁkhyas. A study of their criticism is helpful for an understanding of the theories of the Sāṁkhyas. The present paper takes into consideration Prabhācandra's criticism of the Sāṁkhya theory that knowledge is non-sentient in nature as it is a modification of the Buddhi which is also non-sentient. While criticizing the Sāṁkhya theory Prabhācandra shows the weakness of the Sāṁkhya contention that knowledge is a modification of Buddhi He persues the problem of the process of attributing knowledge to Buddhī and shows his dissatisfaction over the Sāṁkhya explanation of the relation between the Buddhi and the Puruṣa. He further argues that the Sāṁkhyas are at a loss to explain satisfactorily how the insentient Buddhi come to act like a sentient entity. An attempt is made here to explain the position of the Sāṁkhyas in this respect and to consider the points of criticism raised by Prabhācandra.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-72 सांख्ययोगमते गुणसमीक्षा

श्रीनीरदवरण मण्डल, विश्वभारती

भारतीयदर्शने त्रैगुण्यवादस्य प्रभावः सुपरिस्फुट एव। अत्र विषये सांख्ययोगदर्शन-योरवदानं सर्व्वथाङ्गीकरणीयम् । तथा हि निखिलप्राकृतपदार्थविवेचनावसरे योगसूत्रकृद्भिरुक्तम् विशेषाविशेषलिङ्गमात्रालिङ्गानि गुणपर्व्वाणि इति । अतो गुणामेव परिणामविशेषाः समस्त-पदार्थाः । गुण इति शब्दस्य कोऽर्थं इति विभावनीयम्—तथा हि तार्किकैरुरीक्रियते 'अथ द्रव्याश्रिता ज्ञेया निर्गुणा निष्क्रिया गुणाः इति । अनयोः शास्त्रयोस्तु गुणाणां द्रव्यत्वमेव स्वीकृतम् । तदुक्तम्-सांख्यतत्त्वविवेचने श्रीविभानन्ददीक्षितेन संयोगविभागमत्रयानाश्रितत्वो-पादानत्वादिना द्रव्यत्वेऽपि पुरुषोपकारकत्वात् पुरुषबन्धकत्वाच्च गुणशब्दैमोच्यते। गुणत्रयं व्यतिरिक्तं तु चतुर्थः पुरुषो विद्यते । तदाह पञ्चशिखाचार्यः—अयं तु खलु त्रिषु गुणेषु कर्तृषु अकर्तरि च पुरुषे तुलयातुल्यजातीये तत्क्रियासक्षिणि उपनीयमानान् सर्वभावानुपपन्नाननुपश्यन्न दर्शनमन्यच्छङ्कते इति । गुणा एव प्रधानशब्द वाच्याः । प्रकृतिर्हि गुणत्रयान्न व्यतिरिक्ता । अतएव पुंप्रकृत्योः संयोगः गुणसंयोग इति शब्देन पुनः पुनः समुल्लिखित उपलभ्यते योगशास्त्रे । इदमत्रावधेयम्—सुदुर्ग्रहं तावत् गुणस्वरूपम् तदयं भाष्यधृतश्लोकः गुणानां परमं रूपं न दृष्टिपथमृच्छति । यत्तु दृष्टिपथं प्राप्तं तन्मायेव सुतुच्छकम् । किञ्च व्याकरणवेदान्तपुराणतन्त्रादि-ष्वपि त्रैगुण्यवादस्य अनेकधा ग्रहणं दृश्यते । तस्मात् व्यासकपिलयतञ्जलीश्वरकृष्णमठरानिस्य नागेशमहादेवविज्ञानभिक्षुवाचस्पतिपरमार्थप्रभृतीनां वचनान्यादाय गुणस्वरूपोद्घाटने प्रयासः क्रियतेऽस्मिन् प्रबन्धे ।

PR-73 अद्वैतवेदान्ते वेदानामपौरुषेयत्वम्

डा० श्रीनिवास शास्त्री, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

वेदानां प्रामाण्यं कुतः स्वीक्रियते ? इत्यस्मिन् विषये हि भारतीयानां विदुषां विप्रतिपत्तयो दृश्यन्ते । ईश्वरप्रणीतत्वादेव वेदाः प्रमाणं तथा चैषां प्रामाण्यमाप्तप्रामाण्यादेवा-वगम्यते, इत्येके । परे तु वेदानां स्वतः प्रामाण्यं साधयन्तो विविधाः युक्तीः तर्कांश्च प्रस्तुती-कुर्वन्ति । स्वतः प्रामाण्यवादिनां मीमांसकाः खलु प्रथमे । ते हि अपौरुषेयतया नित्यतया च वेदानां स्वतः प्रामाण्यं तर्कयन्ति, विस्तरेण च स्वमन्तव्यं विशदयन्ति । तेषां मते च वर्णाः पदानि चापि नित्यानि । वेदास्तु सुतरां नित्याः, न च केनचित् पुरुषेण परमपुरुषेण वा वेदाः प्रणीताः तस्मात् अपौरुषेयाः नित्याश्च । परम् अद्वैतमतावलम्बिनो वैदान्तिनो न तदङ्गीकुर्वन्ति । ते तु नित्यं परमात्मानमेव वेदानां योनिं मन्यन्ते । तदुक्तं भगवता बादरायणेन शास्त्रयो-नित्वात् (१.१.३) इति । तच्च विशदीकृतं श्रीमच्छंकराचार्येण 'ऋग्वेदादेः शास्त्रस्य···· प्रदीपवत्सर्वार्थद्योतिन····योनिः कारणं ब्रह्म' । अस्मिंश्च प्रसङ्गे वाचस्पतिमिश्रेण अद्वैतमतेन वेदानाम् अपौरुषेयत्वं प्रामाण्यं च विवेचितम् । तथा चाद्वैतवेदान्ते वेदानामपौरुषेयत्वस्याय-मभिप्रायः—

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

श्रुतिस्मृतीतिहासादिसिद्धसृष्टिप्रलयानुसारेणानाद्यविद्योपधानलब्धसर्वशक्तिज्ञानस्यापि परमात्मनो नित्यस्य वेदानां योनेरपि न तेषु स्वातन्त्र्यं, पूर्वपूर्वसर्गानुसारेण तादृशतादृशानुपूर्वीविरचनात् ।

PR-74 वैयाकरणमतेन प्रमाणविचारः

वी० गोपालकृष्ण, राजमुंदरी

प्रमाणविषये तीर्थंकराः बहुधा विप्रतिपद्यन्ते । प्रत्यक्षमेकं चार्वाकाः, प्रत्यक्षानुमाने द्वे इति वैशेषिकाः, प्रत्यक्षानुमानोपमानशब्दाः चत्वारीति नैयायिकाः, प्रत्यक्षानुमानोपमान शब्दार्थापत्त्यनुपलब्धयः षडिति भाट्टाः ।

दर्शनान्तरेष्विव व्याकरणदर्शनेऽपि प्रमाणविचारेण भाव्यम् ।

भाट्टाभिमतानि षट् प्रमाणानि वैयाकरणैरपि अङ्गीक्रियन्ते । तदतिरेकेण भगवता हरिणा वाक्यपदीये ब्रह्मकाण्डे प्रतिमायाः अभ्यासस्य, अदृष्टस्य च प्रमाणत्वं साधितम् । तत्तद्भाष्यदर्शनेन चेष्टादीनां प्रमाणनकत्वं अवगम्यते ।

तथाच वैयाकरणमते कति प्रमाणानि ? इति सोदाहरणं विचारः क्रियतेऽत्र ।

PR-75 पुरुषबहुत्वं किम् ?

मदनमोहन शर्मा, जयपुर

जननमरणकरणानां गतिनियमादयुगपत्प्रवृत्तेश्च ।
पुरुषबहुत्वं सिद्धं त्रैगुण्यविपर्ययाच्चैव ॥

ईश्वरकृष्णविरचितसांख्यकारिकाया अस्यां कारिकायां 'पुरुषबहुत्वे'ति पदस्य प्रतिपादने सांख्यकारिकाकारस्य कोऽभिप्राय आसीदिति विचारविषयः ।

अत्र पुरुषस्य चेतनस्य बहुत्वप्रीतपादने किं बहुभावः सिद्धः अथवा बहुसंख्याकाः पुरुषाः सिद्धा भवन्ति ।

सांख्यकारिकायाः कर्त्रा तथा कारिकारीकाकाराणां विचाराः शोधलेखेऽस्मिन् सविस्तरं समीक्षिताः ।

PR-76 विज्ञानवादसमीक्षा

आदित्यनाथ भट्टाचार्य, बर्दवान

बाह्यानां प्रत्यक्षसिद्धत्वेऽपि विज्ञानवादोत्थितौ चिन्ताबीजमादौ दर्शितम् । तत्र विषयानुभवयोः कार्यकारणभावं निराकृत्य अनुभवं प्रति विषयसत्ताया अनुपयोगित्वं, ज्ञानातिरिक्त-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

बाह्यानामलीकत्वं, विज्ञानस्य क्षणिकत्वं, ज्ञानज्ञेययोः पारस्परिकव्यापाराभावश्च योगाचारोक्त-दिशा समुपस्थापितानि। सर्वभेदप्रतिषेधवाचिनोऽद्वैतशब्दस्य विज्ञानाद्वैतवादे गौणार्थान्वय एव, न तु मुख्यार्थसमन्वय इत्यपि विवेचितम्। ततः पुनर्निरेधिष्ठानभ्रमानङ्गीकाराद् बहिरर्थानां नालीकत्वमिति विज्ञानवादनिराकरणद्वारा समीक्षितम्।

PR-77 काठके उपाख्यानतत्त्वम्

K. L. Prasannakshi, Mysore

कठमुनिनादृष्टम् काठकं सावित्रं, नाचिकेतं, चातुर्होत्रं, वैश्वसृजं, आरुणकेतुकं, दिवेश्येनयः, अपाघाः, स्वाध्याय ब्राह्मणमिति अष्टकाण्डविभक्तं समुल्लसति। तत्र च विशिष्य उपाख्यानानां तत्वार्थं समासेन निरूपयामः।

विद्यायाः महिमा निरवधिकः। सा जीवगतिनिरूपके जीवने सर्वक्षेत्रेषु ओतप्रोता। तत्र च विशिष्य सावित्री। पापोच्छेदिका अहोरात्रादिप्रापश्चिकसर्ववस्तुव्यापिका, सर्वदेवात्मिका, लौकिकपारमार्थिकस्वरूपा, संतरणसेतुश्च। सा त्रिगुणात् संसारात् परे पारं तिष्ठति। सृष्टिस्थिति-लयतत्त्वात्मिकः त्रिविक्रमपदात्मकः अष्टाक्षरसावित्री मन्त्रः। अस्य महिमा बोधनाय, तज्जन्य फलबोधनाय च उपाख्यानानि अत्र सन्ति। तानि सावित्र्याः सर्वव्यापकत्वं, अनन्तत्वं, सर्वविद्यामूलत्वं, सर्वसारत्वं, अमृतरूपत्वं योगभोगनिलयत्वादिकं च बोधयन्ति।

एतादृश मृत्युतारकविद्यायाः प्रभावेन सशरीरममृतलोकं प्राप्तवतः नचिकेतस्योपाख्यानं, विद्याप्राधान्येन यः जीवति सः मृत्युं जयति, ज्ञानी भवति' इति तत्वं प्रकटयति। महाभारतो-क्तिरपि इदमेव द्रढयति।—

"विद्यया तात सृष्टानां विद्ययैव परागतिः" इति

विद्यया प्राप्तायाः उत्तमस्थितेः भूतस्थितिस्थापकत्व प्रापणाय दैवीसंपदावश्यकी। प्राणापानौ समे कृत्वा हंसगति प्राप्त्या तत्सिद्धिर्भवति इति तपसः बलं सिद्धिं च बोधयति दैवासुरोपाख्यानम्।

मुक्तिसाधिका, ज्ञानाग्निस्वरूपा, परमचिच्छक्तिरूपा, सनातनार्यमहर्षिसंस्कृतेः मूल-स्तम्भरूपा, परंज्योतिस्वरूपा भूर्भुवस्सुवर्लोक व्यापिका, सत्यशिवसुन्दरतत्त्वात्मिका विद्या सत्संज्ञानं, स्वात्मानुभूतिं, पूर्णत्वं, अमृतत्वं च यच्छति। तदैश्वर्यपराक्रान्तः चेतनः प्रभुं स्वात्मवृत्ततया पश्यन् अनावृत्तः आर्षं कर्म तनोति। योगी भूत्वा मर्त्यामर्त्यस्वभावेषु ब्राह्मीं स्थितिं सदाभुङ्क्ते इत्यहो महिमा विद्यायाः।

PR-78 भारतीय शैव दर्शन में ईश्वर का स्वरूप एवं सिद्धि

डॉ० सूर्यप्रकाश व्यास, उदयपुर

भारतीय दर्शन सम्प्रदायों में ईश्वर की स्वीकृति, स्वरूप एवं सिद्धि की समस्या उग्र रही है। न्याय वैशेषिक दर्शन ईश्वर तत्त्व को स्वीकार करते हुए अपने 'आरम्भवाद' सिद्धान्त

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

में उसे एक विशिष्ट भूमिका प्रदान करते हैं। आचार्य शंकर इस कल्पना पर तीखा प्रहार करते हुए इसे आदर योग्य नहीं मानते। इसी पृष्ठभूमि में अद्वयवादी कश्मीर शैव दर्शन के ईश्वर सम्बन्धी विचार हैं।

प्रस्तुत शोध निबन्ध में सामान्यरूप से कश्मीर शैव दर्शन के सभी ग्रन्थों एवं विशेषरूप से उत्पन्नकृत 'ईश्वरसिद्धि' के आधार पर ईश्वर तत्त्व के स्वरूप एवं सिद्धि के तर्कों पर समालोचनात्मक दृष्टि से विचार किया गया है।

PR-79 शुद्धि-अशुद्धि तथा विधि-निषेध के संबंध में तान्त्रिक दृष्टि

डॉ० (श्रीमती) कमला द्विवेदी, राजस्थान विश्वविद्यालय, जयपुर

कश्मीर शैव दर्शन के तीन प्रमुख सम्प्रदाय हैं—क्रम, कुल एवं प्रत्यभिज्ञा। इन तीनों की प्रस्तुत विषय के संबंध में अलग-अलग धारणायें हैं। किसी भी लौकिक वस्तु एवं व्यवहार के शुद्ध अथवा अशुद्ध होने तथा शुद्धि-अशुद्धि के कारण विधेय और निषिद्ध होने के विषय में तीन मत हैं: प्रथम मत मुक्ति के प्रसंग में कुछ विशिष्ट क्रियाओं का विधान करता है, दूसरा मत उनका सर्वथा निषेध करता है तथा इन दोनों अतियों से भिन्न तीसरा मत है जो अपने अनुयायियों को सव प्रकार के विधि-निषेध से परे रहने का उपदेश देता है। विधि को स्वीकार करने वाला प्रथम मत क्रमदर्शन का है जिसमें मुक्ति को क्रमिक माना गया है। निषेध का उपदेश देनेवाला दूसरा मत कुलदर्शन का है जो आत्मानुभूति में किसी भी क्रम को नहीं मानता है। विधि और निषेध से परे रहने का उपदेश देनेवाला तीसरा मत प्रत्यभिज्ञा दर्शन का है। सत्तर्कों पर आधारित होने तथा समन्वय की दृष्टि को पूर्णता प्रदान करने के कारण उपर्युक्त मतों में तीसरा मत ही तात्त्विक दृष्टि से सर्वश्रेष्ठ है।

PR-80 गोदान और कन्यादान

डॉ० कान्तिकिशोर भरतिया, कानपुर

वैदिक कर्मकाण्ड के अनुसार कन्यादान का समारोह गोदान के अभाव में सम्पन्न नहीं हो सकता। दोनों ही कन्यादान और गोदान समाज में अपना विशेष महत्व रखते हैं। कन्या के पिता एवं अन्य पारिवारिक जनों का कर्तव्य है कि विवाह के न्यूनातिन्यून १५ दिन पूर्व गौवें पुत्री की ससुराल में अवश्य भिजवा दे। पति के नवीन परिवार में वधू को अपनी आत्मीय गौवे और गौवों को अपनी परिचित स्वामिनी एवं सेविका प्राप्त होने पर विशेष आनन्द होगा। पुत्री के लिए प्रयुक्त दुहिता शब्द विशेष महत्व का है जिसके अनुसार दोग्धे नियुक्ता पुत्री का कार्य गौ दुहना ही है। गौवें देश की आर्थिक और सामाजिक प्रगति में अपना विशेष महत्व रखती हैं। अथर्ववेद के अनुसार गौवों में बल, तेज, ऐश्वर्य, यश, दूध

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

और रस विशेष प्रकार से होता है और जिस समय कन्यादान के साथ गोदान किया जाता है यह प्रार्थना की जाती है कि वृहस्पति की दीक्षा से गौवों में प्राप्त तेज, भग, यश, पय, और रस के विशिष्ट गुणसद्य: विवाहित कन्या में भी प्रविष्ट हों।

PR-81 कृष्ण का दार्शनिक जीवन वृक्ष

कृष्ण अवतार वाजपेयी

श्रीमद्भगवद्गीता, अनुगीता और कामगीता के वक्ता श्री कृष्ण ने जीवन वृक्ष का दर्शन अति सुन्दर ढंग से प्रतिपादित किया है।

दर्शन शास्त्र में अव्यक्त, बुद्धि, अहंकार, पञ्च महाभूत आदि का वर्णन किया गया है। यहाँ जीवन को एक वृक्ष की संज्ञा दी गयी है जिसमें अव्यक्त को मूल, बुद्धि को तना, अहंकार को पल्लव, इन्द्रियों को कोटरस्थ पत्रांकुर, विषय आदि पंचमहाभूतों को पुष्प कलियाँ, स्थूल कार्यों को डालियाँ, कर्मों को पुष्प, सुख-दुख को फल बताया गया है।

कृष्ण ने एक वृक्ष का रूपक बाँधकर दर्शन जैसे विषय को सरस, सरल एवं सर्वग्राही बना दिया है। गीता में जिस दर्शन के सिद्धान्त का प्रतिपादन किया है, अनुगीता में उसी की विशद व्याख्या प्रस्तुत की गयी है।

PR-82 क्रिया-योग : एक विभावन

डा० मतिकान्त पाठक, भागलपुर

१. 'जीवात्मन्' और 'परमात्मन्' का मध्यस्थ सेतुबन्ध योग है। निर्विकल्प समाधि का यह साधन-मार्ग है। क्रिया-योग इसका अंग-विशेष है, जो मनः शारीरिक साधना-पद्धति है।

२. भारतीय चिन्तन-परम्परा में तप, स्वाध्याय और ईश्वर-प्रविधान को क्रिया-योग कहा गया है।

३. क्रिया-योग गुरुपरवीन विद्या है। अतएव व्याख्यान से इसके स्वरूप को ठीक-ठीक नहीं समझा जा सकता है।

४. क्रिया-योग प्रमेयनिष्ठ विज्ञान के परिभाषओं की प्रायोगिक अनुभूति कराता है।

५. क्रिया-योगी पापों पर पूर्ण निरोध पा जाता है।

६. क्रिया-योग समस्त मानव-जाति के उत्थान के लिए सर्वाधिक उपादेय है।

७. क्रिया-योग मानव को विकृत शरीर नहीं प्रत्युत शाश्वत आत्मा सिद्ध कराता है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

PR-83 सांख्य-दर्शन में सूक्ष्मशरीर : युक्तिदीपिका के आधार पर

कु० कृष्णा गुप्ता, कुरुक्षेत्र

सांख्यकारिका की उपलभ्यमान व्याख्याओं में युक्तिदीपिका एक प्राचीन एवं महत्वपूर्ण टीका है जो १९३८ में प्रकाश में आई। इसके द्वारा वार्षगण्य, पौरिक, पञ्चाधिकरण, विन्ध्य-वासी इत्यादि अनेक प्राचीन आचार्यों के विस्मृत मत प्रकाश में आए हैं जो प्रचलित ग्रन्थों में नहीं मिलते। सभी उत्तरवर्ती टीकाओं पर पर इसका प्रभाव दृष्टिगोचर होता है।

युक्तिदीपिका में प्रकृति के महत्, महत् से अहंकारादि भूतपर्यन्त तत्वसर्ग, धर्मादि भावसर्ग तथा देव, मानुष और तिर्यक् यौनि-रूप भूतसर्ग की रचना कही गई है। सर्वप्रथम पुरुष के सन्निधान से गुणक्षोभ होकर प्रकृति से तत्वसृष्टि आविर्भूत होती है जो प्रारम्भिक विकास कहलाती है। पुरुष के भोगरूपी उद्देश्य की सिद्धि के बुद्धि इन्द्रियादि के अधिष्ठान रूप शरीर तथा भोग्य पदार्थ की अपेक्षा होती है। अतः तत्वसृष्टि के अनन्तर सूक्ष्म तथा स्थूल शरीर का वर्णन किया गया है। धर्मादिभाव शरीरोत्पत्ति में निमित्त कारण कहे गये हैं।

युक्तिदीपिकाकार ने सूक्ष्म शरीर की रचना, स्वरूप का उल्लेख कर पञ्चाधिकरण, पतञ्जलि, विन्ध्यवासी के विचारों को प्रस्तुत किया है। पञ्चाधिकरण के अनुसार पुरुष अपनी संसरणावस्था में सूक्ष्मशरीर से सम्बद्ध होता है जिसे वैवर्तशरीर कहते हैं। आचार्य पतञ्जलि को नित्य सूक्ष्म शरीर अभिमत नहीं है। विन्ध्यावासी सूक्ष्मशरीर के अस्तित्व को ही स्वीकार नहीं करते।

प्रस्तुत निबन्ध में सूक्ष्मशरीर विषयक उक्त विभिन्न मतों की तर्कपूर्ण विवेचना की गई है तथा स्पष्ट किया है कि एक शरीर को छोड़कर दूसरा शरीर धारण करने के साथ अनेक समस्यायें जुड़ी हुई हैं जिनका समाधान स्थूल शरीर से पृथक् सूक्ष्मशरीर की कल्पना के बिना नहीं किया जा सकता।

PR-84 बौद्ध दर्शन में प्राप्त मनोवैज्ञानिक तत्त्व

डा० श्रीमती लक्ष्मी शुक्ला

अन्य भारतीय दर्शनों की भाँति बौद्ध दर्शन में भी मनोविज्ञान सम्बन्धी प्रचुर सामग्री है। बौद्ध विद्वान् तत्वदर्शन की अपेक्षा तर्क व्यवहार और मानस-शास्त्र में अधिक रुचि लेते थे। बौद्धमत की मनोवैज्ञानिक और दार्शनिक शिक्षाओं का संग्रह "अभिधम्मपिटक" में है। जगत क्षणिक एवं दुःखमय है। दुःखनिवृत्ति का मार्ग है प्रतीत्यसमुत्पाद। इसके अतिरिक्त बौद्धमत क्षणिकवाद और अनात्मवाद को मानता है।

बौद्धों के वैभाषिक सम्प्रदाय ने संसार की मूलभूत वस्तुओं का विभाग दो प्रकार से किया है—विषयीगत और विषयगत। प्रथम के अन्तर्गत पंचस्कन्ध, द्वादश आयतन और

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

दष्टादश धातु सम्मिलित हैं। विषय के आधार पर सर्वास्तिवादियों ने धर्मों की संख्या ७५, स्थावरवादियों ने १७० तथा योगाचार ने १०० मानी है। इन तीनों सम्प्रदायावलम्बियों के अनुसार धर्म के प्रथम दो बड़े विभाग हैं—संस्कृत और असंस्कृत धर्म। संस्कृत धर्म के पुन: चार अवान्तर भेद माने गये हैं—रूप, चित्त, चेतसिक तथा चित्तविप्रयुक्त। असंस्कृत धर्म हेतु प्रत्यय से उत्पन्न न होने के कारण स्थायी तथा नित्य होते हैं। आस्रव के सम्पर्क से नितान्त विरहित होने के कारण ये अनास्रव और सत्यमार्ग के द्योतक माने जाते हैं। स्थावरवादियों के अनुसार असंस्कृत धर्म केवल एक है—निर्वाण। सर्वास्तिवादियों ने असंस्कृत धर्म को तीन प्रकार का माना है—

१. आकाश अनावृत्ति।

२. प्रतिसंख्या निरोध प्रज्ञा ज्ञान।

३. अप्रतिसंख्या निरोध।

बौद्धमनोविज्ञान में अनुभूत मानसिक दशाओं को भी स्थान प्राप्त हुआ है। बौद्ध ध्यान योग भी मानस-शास्त्र हेतु बहुत महत्त्वपूर्ण है। बिना समाधि साधन कामधातु का अतिक्रमण कर रूपधातु में नहीं जा सकता। रूपधातु के आगे अरूपधातु का साम्राज्य है। इसमें भी चार आयतन हैं—आकाशनत्यायतन, विज्ञानानन्त्यायतन, अकिंचनायतन और नैवसंज्ञानासंज्ञायतन अन्तिम आयतन को भवाग्र कहते हैं। इसके बाद निर्वाण में प्रविष्ट होने में तनिक भी विलम्ब नहीं लगता है।

महायान सम्प्रदाय के अनुसार अनेक जन्मों के पुण्यों, प्रज्ञापारमिता तथा अन्य पारमिताओं के फलस्वरूप ही बुधत्व की प्राप्ति संभव है। यहाँ तक पहुँचने के लिए साधक को अनेक भूमियों को पार करना पड़ता है। ये भूमियाँ कहीं १४ और कहीं १० बतायी गयी हैं।

PR-85 सोम सिद्धान्त और संस्कृत का नाट्य-साहित्य

डा० चन्द्रकान्त शुक्ल, राँची

शैव दर्शन के विभिन्न सम्प्रदायों में से कापालिक सिद्धान्त को ही संस्कृत के नाट्य साहित्य में सोम-सिद्धान्त के नाम से अभिहित किया गया है। श्री कृष्ण मिश्र के प्रबोध चन्द्रोदय नाटक में कापालिक-सिद्धान्त को सोम-सिद्धान्त नाम प्राप्त होता है। सोम-सिद्धान्त को परमेश्वर सिद्धान्त, भैरव-सिद्धान्त, कौतावार, सरमंग-संप्रदाय एवं औघड़-मत आदि नामों से भी जाना जाता है। आधुनिक काल में भी इस सिद्धान्त के ज्ञाता प्राप्त होते हैं, लेकिन वे अपने पूर्वाचार्यों के समान ही अपने सिद्धान्तों को गुह्य रखे हुए हैं। विभिन्न शास्त्रों में इसके सिद्धान्तों का वर्णन प्राय: उनका खण्डन करने के लिए ही किया गया है जिसमें उन सिद्धान्तों में दोष दिखलाते हुए उन्हें हेय सिद्ध किया गया है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

सोम-सिद्धान्त वामाचार सिद्धान्त है, जिसके पूर्व वेदाचार, वैष्णवाचार, शवाचार, दक्षिणाचार और सिद्धान्ताचार नामक पाँच और आचार माने गये हैं। ब्राह्मण धर्म के विरुद्ध में उत्पन्न होने के कारण ही इसे वाधाचार कहा गया है, जिसमें भोगवादी योग का प्रावल्य दृष्टिगत होता है। इसमें मद्य, मांस, मत्स्य, मुद्रा और मैथुन—इन पांच मकारों के सेवन पर विशेष बल दिया गया है। पंच-मकार का सेवन करने के कारण सोम-सिद्धान्तों खाद्याखाद्य का भेद छोड़कर लैंगिक स्वच्छन्दता में विश्वास करते हैं। परन्तु कुछ ग्रन्थों में इस पंच-मकार का दूसरा अर्थ भी आता है, जिसके अनुसार ब्रह्मरंध्र में स्थित सहस्रदल कमल के भीतर से निकलने वाले अमृत को मद्य एवं सहस्रार में स्थित शिव और कुण्डलिनी अथवा सुषुम्ना और प्राण के संगम को ही मैथुन कहा गया है।

संस्कृत के नाटच-साहित्य में, उसमें भी विशेषकर दार्शनिक नाटकों में, सोम-सिद्धान्त के सिद्धान्तों का पर्याप्त वर्णन हमें प्राप्त होता है। प्रवोध चन्द्रोदय के अनुसार नरमांस के द्वारा महाभैरव की पूजा एवं सुरापान सोम-सिद्धान्तियों का धर्म है। उनके अनुसार पार्वती के समान अपनी प्रियतमा से आलिंगित होकर जीव शिव स्वरूप होकर मोक्ष पा जाता है। विद्या परिणय का सोम-सिद्धान्ती पंच-मकार के उपभोग की सर्वोपरिता सिद्ध करता है और सांसारिक विषयों की प्राप्ति एवं कामोपयोग को ही स्वर्ग मानता है। कर्पूरमंजरी का कापालिक भैरवानन्द दूसरी स्त्रियों के साथ सहवास को दुराचार स्वीकार करता है और उसे ही मोक्ष प्राप्ति का उपाय वतलाता है। अमृतोदय के अनुसार सोम-सिद्धान्त चार्वाक दर्शन के समान हैं। भावना-पुरुषोत्तम का कापालिक गोरखनाथ का नाम जपता हुआ मतवाली चन्द्रमुखी के छल्ले युक्त मदिरा पान और सरस मांस के भक्षण को ही देहियों के लिए सर्वोत्तम स्वीकार करता है।

इस प्रकार संस्कृत के अनेक नाटकों में सोम-सिद्धान्त का वर्णन प्राप्त होता है, जिसमें उसके निकृष्ट पक्ष को प्रदर्शित किया गया है। प्रायः इन सभी नाटकों में सोम-सिद्धान्त का खण्डन करने के लिए ही उसके सिद्धान्तों का वर्णन किया गया है, अतः यह स्वाभाविक है कि उनमें उसके निकृष्ट पक्ष को ही विशेष रूप से उपस्थापित किया गया हो। परन्तु यह भी सम्भव है कि सोम-सिद्धान्त में कुछ ऐसे विचार रहे हों जो मानवों के लिये श्रेयस्कर हों। परन्तु संस्कृत नाटकों के द्वारा आज हम जिस सोम-सिद्धान्तों को पाते हैं, उससे यह प्रतीत होता है कि यह सिद्धान्त अपने पंच मकारों के सेवन और तान्त्रिक क्रियाओं के कारण कथमपि मान्य एवं ग्राह्य सिद्धान्त नहीं हो सकता है।

PR-86 मुगलसम्राट् अकबर की सूर्यभक्ति

डॉ० चन्द्रकिशोर गोस्वामी, वनस्थली विद्यापीठ

प्रायः इतिहासलेखन में राजकीय लेख-संग्रह तथा सुलभ शिलालेखादि का तो भरपूर प्रयोग किया जाता है किन्तु इस दृष्टि से तत्कालीन साहित्य की गवेषणा एवं समुचित अध्ययन

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

की ओर अपेक्षित ध्यान नहीं दिया जाता। जबकि इतिहास के, और विशेषतः मध्यकालीन इतिहास के अनेक तथ्य साहित्य से भली प्रकार ज्ञात व पुष्ट हो सकते हैं। मुगल सम्राट् अकबर की सूर्यभक्ति को पाश्चात्य इतिहासकार पारसियों का प्रभाव मानते हैं किन्तु तद्युगीन काव्यकृतियों—भानुचन्द्रगणिचरितम्, हीरविजयसूरिरास, हीरसौभाग्य महाकाव्य आदि से स्पष्ट होता है कि हिन्दुओं और विशेषतः जैन साधुओं के सम्पर्क से अकबर में इस निष्ठा का उदय और विकास हुआ। इन्हीं ग्रन्थों से अकबर की सूर्योपासनाविधि का भी परिचय प्राप्त होता है। अबुलफजल एवं बदायूनी के लेखों से इन विवरणों की पर्याप्त संगति भी प्राप्त होती है। सम्राट् अकबर एवं जहाँगीर के राजकीय आदेश तथा अकबरकालीन सिक्कों से भी अकबर की सूर्यभक्ति प्रमाणित होती है। शोधपत्र में इन समस्त प्रमाणों के आधार पर विवेच्य विषय का विश्लेषण-निर्धारण किया गया है।

PR-87 माध्यमिक के अनुसार परमतत्त्व का निरूपण

डा० प्रमोद कुमार, बिजनौर

परमतत्त्व को सभी दार्शनिकों ने अवर्णनीय तथा अचिन्त्य कहा है। परन्तु साथ ही मानवबुद्धि की सहज प्रवृत्ति के कारण परमतत्व के स्वरूप का कुछ न कुछ वर्णन अवश्य ही किया है। यह गौरव माध्यमिक को ही है कि उसने परमतत्त्व के विषय में कुछ भी कल्पना नहीं की।

माध्यमिक में 'निरपेक्ष परमतत्त्व' को 'शून्य' कहकर भी यह कहा गया है कि उसे 'शून्य' कहना भी भ्रमपूर्ण होगा। क्योंकि सभी पदार्थ सापेक्ष हैं और एक दूसरे को अपेक्षा से ही होते हैं इसलिये यदि कोई तत्त्व अशून्य होता तो शून्य को भी माना जा सकता था। परन्तु जब कुछ भी अशून्य नहीं है तो शून्य को भी कैसे माना जा सकता है।

जगत् के विषय में समस्त 'दृष्टियों' अर्थात् मतों को दूर कर देने को ही बुद्धों ने शून्यता माना है, परन्तु शून्यता भी तो एक दृष्टि अर्थात् मत है इसलिये जो उस शून्यता को ही मान बैठते उन्हें तो और भी असाध्य कहना चाहिये। इस प्रकार माध्यमिक में शून्यता का सिद्धान्त सब दृष्टियों अर्थात् मतों को दूर करनेवाला है। परन्तु शून्यता के द्वारा सब दृष्टियों को दूर करने के पश्चात् यह भी आवश्यक है कि शून्यता को भी दूर कर दिया जाय क्योंकि वह भी एक दृष्टि है। निरपेक्ष परमतत्व के अवर्णनीय और अचिन्त्य होने की बात को इससे अधिक शक्तिशाली और प्रभावशाली शब्दों में नहीं रखा जा सकता है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

13. TECHNICAL SCIENCES AND FINE ARTS SECTION

TS-1 A NOTE ON THE SĀSTRIC CONCEPT OF THE RIGHT OF THE PLEDGEE OVER THE PLEDGE IN RESPECT OF POSSESSION

Dr. HERAMBA CHATTERJEE, CALCUTTA

Of the several means adopted by a debtor for securing a loan, two are important, namely, offering of a pledge, technically designated as *Ādhi* and presentation of surety, the Śāstric name for which is *Pratibhū* or *Lagnaka*. Nārada speaks of them as factors creating confidence : 'Viśvāsahetū dvāv atra pratibhūr ādhir eva ca'. Bṛhaspati also directs in identical way :

Paripūrṇaṃ gṛhītvādhiṃ bandhaṃ vā sādhulagnakam /
Lekhyārūḍhaṃ sākṣimad vā ṛṇaṃ dadyād dhanī sadā // (x.5).

In the contemplation of the Śāstrakāras normally pledge was kept under the care and possession of the pledgee, but Yājñvalkya quite interestingly mentions a case where the pledge may be kept with the borrower himself, depending evidently on the reputation and character of the borrower himself. The appellation for such a type of pledge is *Caritrabandhakakṛta*,

The Śāstrakāras were prudent enough to recognise that the contract of pledge for its validity should depend on its acceptance (possession) by the creditor, as rightly pointed out by Yājñavalkya : 'ādheḥ svīkaraṇāt siddhiḥ' (II.60). Nārada and others have recognised this very practical principle. Bṛhaspati categorically declares the same in his directive : 'Yena bhuktaṃ bhavet pūrvaṃ tasya siddhiṃ avāpnuyāt'. (x.44). Possession thus being an essential condition of a pledge, the question that arises is : whether the pledgee in any form can claim ownership over the pledge or not. Ownership, in short, stands for the competence in the form of dealing with the object in question as one desires, (Yatheṣṭaviniyogyatvam). Pledge, we know, is broadly classified under two heads—*Gopya*—that which will have to be placed under custody only; and *Bhogya*—that which is intended for use. They have their legal bearings of different types.

Kauṭilya has the view that a beneficial pledge is never lost to the owner and evidently the ownership of the same remains with the pledgor. A pledge not yielding benefit however may have the possibility of being lost to the owner (nirupakāraḥ sīdet, III. 12. 10). Kauṭilya directs that the rules of deposit are to be applied to the cases of pledge and following

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

that rule it may be stated that during the period of contract ownership cannot arise to the pledgee but on failure of the contract and expiry of time, such ownership may be possible. Manu is categorical in his statement that even after the lapse of the stipulated time, the pledge can neither be transferred nor sold (Na cādheḥ kālasaṃrodhān nisargo'sti na vikrayaḥ. VIII.143). Yājñavalkya has a more rational approach when it is stated that loss of ownership is possible only in the case of pledge pledged with stipulation of time ;

Ādhiḥ praṇaśyed dviguṇe dhane yadi na mokṣyate /
Kāle kālakṛto naśyet phalabhogyo na naśyati // II.58

In this way it has been shown in this paper that the Śāstrakāras have lent serious thoughts to the question relating to ownership of the pledgee over the pledge.

TS-2 LATER PHASE OF SANSKRIT DRAMA IN EASTERN INDIA

Dr. SIDDHESWRA CHATTOPADHYAY

The history of the traditional mode of Sanskrit Plays in eastern India in general and in Bengal in particular can be traced throughout the age from 5th century A. D. to present times. But in about the twelfth century there developed a particular type of Sanskrit plays in Bengal side by side with the traditional type. This type grew more popular and is generally designated as Nāṭya-gīti. The Gītagovinda of Jayadeva is its best extant specimen. In the fourteenth century, we notice, the type underwent a change and practically a new type developed. This type is known as Saṅgītanāṭya.

For historical reasons, this new type from Banga-Mithila migrated to Nepal and there it gained a solid foothold under royal patronage. This type of plays from Banga-Mithila-Nepal has got some peculiar characteristics of its own and also brought about a transformation in the technique of representation. In course of time, this new type of plays in eastern India with its mode of representation paved the way for the evolution of pure vernacular plays and their representation.

TS-3 EVOLUTION OF MUDRĀ-LIPI

Dr. S. N. GHOSHAL, VISVA-BHARATI, SANTINIKETAN

The sense of the word mudrā differs in reference to Treatises. The Indus Valley excavation unearthed its relics. The Vedic adumbrated the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain, Digitized by eGangotri and Sarayu Trust Foundation Delhi.

pañcamudrā to welcome the sacrifical Fire. The Epic records it as media of communicating secret message. The Tantra-śāstra allocates a wider field for its universal culture.

"Mudaṁ rātīti mudrā", or a thing that promises happiness. It is basically an aesthetic gesture, or a symbol. It has double functions. It assures joy as well as saves from and washes out all sins.

Concepts of Mudrā matures in Indian Esoterics in collaboration with the Mythic. The Brahma-yāmala tantra and its other stream Jayadratha-yāmala devise 28+100 mudrās respectively, prescribed for ritual and social purposes.

The Nāṭya-śāstra, devised in 36 chapters on 36 elements. Tantra-śāstra, plans more than 100 mudrās of hands, the neck, the head, the breast, sides, the belly, the waist, thighs, legs, feet and looks; excluding other gaits and twist-poses of Cārīs.

Influence of Tāntrika thought on Gesturology is unavoidable. Nandikeśvara's works have no expection. His Abhinayadarpaṇa describes nearly 183 gestures, applicable in the field of Dance, Drama, Music and Fine Arts.

The number of mudras differs in different texts. Some later works of Tantra and Purāṇa Śāstras; take the number of mudrās grossly 108; of which 55 are appreciated as ritual and 53 are social.

The Viṣṇudharmottara, describes approximately two hundred artistic mudrās with the little difference in hasta-mudrās of the Saṁyuta, asaṁyuta and nṛttahasta; as discussed in the Nāṭya-śāstra, the Abhinayadarpaṇa, the Saṁgītaratnākara and the Śrīhasta-muktāvali.

The Śukranīti appreciates the Viṣṇudharmottara an accessory to the Tantra-śāstra. In chapter 32, Vol III, it discribes the Rahasyamudrā, or the secret code-scripts.

as :—a, i, u, e and o = all the fingers beginning with the thumb will be made half-curved one by one.

ā, ī, ū, ai, and av = above fingers extended one by one.

aṁ = mukula-hasta; aḥ = special mukula-hasta.

ka-varga = the fore-finger of one hand touches the roots of the thumb and other fingers.

ta-varga = of the lowest line of the thumb.

pa-varga with ś, ya etc. on the line of thumb beginning with the fore-finger.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

the fore-finger, after that, is ś, ṣ, s.
Middle finger touches the nail ha and kṣa.
This suggests a new code-alphabet for Indian short-hand writing.

Letters frame a word; but no word is to be used in sanskrit, if it is not added with a suffix, or a vibhakti. Jadunātha Siṁha Rāya, a 17th century Orissa scholar, devises mudrās for seven vibhaktis in his Abhinayadarpaṇa-prakāśa.

TS-4 CURTAIN ON BHARATA'S THEATRE

Dr. RADHAVALLABH TRIPATHI, SAGAR

Curtain is one of the most controversial features of the ancient Indian Theatre. Various views have been expressed regarding it's nature and situation. Although the existence of the curtain of Bharat's theatre cannot be doubted, some questions regarding it remain to be answered :

(i) The type of the curtain : whether it was a hanging curtain, parted in the middle, a transverse curtain, or an independent small curtain brought on the stage by two persons and carried away.

(ii) The position of the curtain : whether it was between *raṅgaśīrṣa* and *nepathya*, between *raṅgaśīrṣa* and *raṅgapītha* or between the stage and the auditorium.

(iii) The number of curtains : whether there was only one curtain on Bharata's stage or more.

(iv) The use of curtain : the specific purpose for which it was put up.

In this paper, an attempt has been made to solve the problem of the curtain on Bharata's theatre. After critically examining the various alternatives suggeted by the modern scholars, and referring the plan of theatre as laid down by Bharata, Abhinavagupta's commentary on it and typical situations from Sanskrit dramas requiring the use of the curtain, it is concluded that there was only one curtain in Bharata's theatre, overhanging in the middle of the stage (between *raṅgapītha* and *raṅgaśīrṣa*), stretched through it's length, serving the purpose of screening the actors waiting for their entry on the front part of the stage as well as the orchestra group and also showing entrance to the front part of the stage or making a character enter in a seated posture.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-5 A CRITICAL APPRECIATION OF THE DESCRIPTIVE FEATURES OF BANDHUKA

(*Pentapetes phoenicea* Linn.)

as evinsed in the Sanskrit Kavyas and Classics

R. S. SINGH & L. B. SINGH, B. H. U., VARANASI

The flower-plant BANDHUKA does not appear in the Vedic literature and probably not also in the Astadhyayi of Panini and Kautilya Arthasastra as well. The plant is not much taken notice of in the Caraka Samhita also. Nevertheless, Susruta Samhita recognises the plant comparatively better and later on Bandhuka appears in the Ayurvedic Nighantus (C. 12-13th Cent. A. D. and onwards) like Dhanwantari Nighantu, Raja Nighantu, Madanpala, Bhavaprakash etc. Bandhuka finds better recognition in the Ayurvedic Rasa texts, which also belong to the C. 11-12th Cent. A. D. and later. But the Ayurvedic literature provides meagre discriptive notices about this flower-plant. Hence a search has been probed into the Sanskrit Kavya .literature, especially that belonging to the post-Christian centuries till circ. 13-14th Cent. A. D. Since Bandhuka flower is considered sacred to the worship of the Mother Goddess, its probabilities in the Tantric literature have also been visualised. The findings have given prospective results and it is possible to build up a descriptive structure of the plant, very usuful in its field identification and the findings also provide answers to many a scientific question regarding the plant as to its introduction, distribution and habitation-nature in India. The details are embodied in the text of the paper. Coloured micro-photofilms showing natural features of the plant as also those depicted in the texts will also be projected.

TS-6 LITERARY REFERENCES TO THE PORTRAIT SCULPTURE IN 13TH CENTURY GUJARAT

RAMA SHANKAR SARMA

The literary references to portrait sculpture may by traced as far back as the period of the Rāmāyaṇa. It is well-known that Rāma got an image made of Sītā of gold at the time of the Aśvamedha Sacrifice. Vālmīki does not say whether the image was a symbolic representation or a life-like image of Sītā. But in Yuddha Kāṇḍa, Rāvaṇa causes to be made a representation of Rāma's head, which was undoubtedly a life-like image. So was the image of Sītā, caused to be made by Indrajit, which he beheads in the battle-field in the presence of Rāma's army.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Though these belong to the realm of black magic rather than to that of fine arts, it nevertheless suggests familiarity with the art of portrait sculpture.

In Bhāsa's Pratimānāṭaka, however, we have a clear reference to the portrait sculptures of Rāma's ancestors.

The sole examples of portrait sculpture known in ancient india are the portraiis of Kanishka, his predecessor, Wim Kadphises, and a Kushan Satrap, Chastana, who ruled in Sind.

After the Kushan period the literary references or archaeological remains of portrait sculptures seem to be meagre.

From the 8th century on, notably under the Chalukyas, portrait sculpture was greatly prevalent in Gujarat.

Vastupāla, the famous minister of Lavaṇaprasāda and Vīradhavala, spent great sums of money in erecting and repairing temples at Mt. Satruñjaya, Girnar, Abu, Stambhatīrtha, Dabhol, Dhavalakkaka (Dholka) and various other places in Gujarat. At all these places he erected statues of his ancestors, preceptors, brothers, family members and friends etc.

Quite a number of Jaina Prabandhas and Mahākāvyas deal with the life and activities of Vastupāla. Notable among them are Kīrtikaumudī of Someśvaradeva, Sukṛtasaṅkīrtana of Arisiṁha, Dharmābhyudayamahākāvya and Sukṛtakīrtikallolinī of Udayaprabhasūri, Prabandhacintāmaṇi of Merutuṅga, Prabandhakośa of Rājaśekharasūri, Purātanaprabandhasaṅgraha (a collection of many Prabandhasaṅgrahas), and Vastupālacarita of Jinaharṣa Gaṇi. All these works refer to portrait sculptures also.

In this paper the references to portrait sculptures, made by above mentioned authors, will be discussed.

TS-7 THE CHARKHA IN EARLY INDIAN CRAFT TRADITION

GAURI LAL

India was the home of cotton from very remote times and fine cotton and muslin formed an important item on the country's export list. Indian cotton cloth owed its great popularity to the finely spun yarn. All the evidence at our disposal however suggests that the mode of spinning was a simple primitive one known to all cultures in the ancient world. The only spinning implements known were a wooden spindle and a whorl, of terra-cotta, bone, clay or wood. Archaeological records from the proto-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

historic Indus valley right down to the medieval period are replete with finds of clay and terra-cotta whorls at various stratified levels. The ancient literary works were familiar with a variety of fabrics, cotton, linen, silk and wool, the raw-material processed and spun locally but there is hardly any mention of the actual process of spinning or of the implements used. On the whole, references to cotton-cloth in general are rather rare in ancient Indian literature. That the implements used could not have been anything else but the simple spindle and whorl is evident from punishments such as the chopping of the thumb and the middle finger meted out to women employed for spinning according to the Arthashastra. At what stage then was the spinning wheel introduced ? Linguistic evidence shows that there is a distinct word for a spinning wheel, namely "charkha" in almost all modern vernaculars of India. In the absence of any parent word in Sanskrit or the Prakrits from which it could be derived, the source has probably to be located in Urdu which has the word 'charkh' in various combinations, derived from the original Persian. All the vernacular dictionaries therefore record the word "charkha" as a Pharsi derivative. Thus it is very likely that the word has entered the present vernaculars via the medium of Urdu or Hindustani, a very common phenomenon or it may even have entered directly from Persian which enjoyed the prestige of being a court language and the *lingua-franca* of the ruling elite in medieval India. A large number of Persian loan-words have thus entered the Indian languages. Against this background it is not unlikely that the spinning wheel was introduced into India during the medieval period under the impetus of a foreign culture which is often the driving force behind new changes and fresh innovations. Unfortunately the building up of a 'charkha cult' by Gandhiji, making it a symbol for the moral and economic regeneration of India has led many scholars to believe that the spinning wheel was indigenous to India from very ancient times though none have been able to substantiate their claims. However, besides the charkha there is another word of distinct Indian antecedants still used in many of our vernaculars to denote some kind of a spinning wheel. It is 'rahaṭa' or 'rahaṭā' in Hindi, 'rahāṭ' in Marathi, 'rahaṭnāmo' in Telugu, 'rhaḍ or 'raḍ' in Malyalam and 'kairhaṭne' in Tamil where the preceding 'kai' denotes a hand. The word has another very distinct, rather the primary meaning namely a water wheel. It occurs in this sense in Gujarati, Marathi and Hindi, the source being the Prakrit 'rahaṭṭa' or 'arahaṭṭa'—it is likely that the word origianlly meaning water wheel came to denote in the course of time a spinning wheel also, but only incidentally, probably in the gap when the Persian word "charkh" was still in the process of being assimilated into the Indian idiom.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-8 THE PRACTICE OF OIL MASSAGE THROUGH THE AGES AS DESCRIBED IN SANSKRIT LITERATURE

DR. N. GANGADHARAN, MADRAS

The practice of using different kinds of oil for massaging the body and their application on the head before bathing is prevalent in India since a long time. It is considered to be conducive to one's good health. There are several references in the Classical Sanskrit literature including the Epics, Purāṇas and works on *dharma* in addition to references in works on *Āyurveda*. In the light of the above references it is suggested here that the view of some of the modern medical men practising the allopathic system about the effect of external application of oil on the human system needs revisio ..

TS-9 CRYPTOGRAPHY IN ANCIENT INDIA

D. V. N. SARMA, HYDERABAD

Some information about the use of codes in Ancient India has been given by David Kahn in his book 'The Codebreakers'. Additional information concerning the use of codes and allied devices in India in ancient and comparitively modern times is presented in this paper. The principles of cryptography were well understood and though we do not have any detailed information concerning the use of codes for military purposes, they were used in branches like poetry, kāmaśāstra, astronomy, mantraśāstra etc.

TS-10 A SURVEY OF CULTURAL AND ACADEMIC ATTAINMENTS OF NALANDĀ MAHĀVIHĀRA

SHREE NIWAS SHARMA, PATNA

The present paper is based on *archaeological*, *historical*, epigraphical and oriental works. Foreign writings also come to our aid in the matter concerned. An attempt has been made here to throw sufficient light on the salient features of its functions and achievements of the said Mahāvihāra in the field of religion, culture and education of mankind as a whole.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-11 THE RĀGAS IN THE GĪTAGOVINDA

SUDAKSHINA BANDYOPADHYAY, BURDWAN

The *Gītagovinda* of Jayadeva is a lyric in the literal sense of the term. It is a *kāvya* which is meant for being set to tune. As many as twelve *rāgas* have been prescribed for it. Most of these are morning *rāgas*, whereas the demand of the plot was nocturnal *rāgas*. Of these, a few are suitable for morning as well night. As regards others, our question is—did Jayadeva have a different conception of these *rāgas* ? In the fitness of things, it appears that Jayadeva did not follow the distinctive features of the *rāgas* as the poem was one of *bhaktirasa*. The poet intended the work to be a *stutikāvya*, and as such, this could be sung in the morning. The amorous sports of Rādhā and Kṛṣṇa do not develop *śṛṅgārarasa*, but *bhaktirasa*. Hence a work like the *Gītagovinda* would be most suitable for the time of prayer. The morning *rāgas*, therefore, are no doubt appropriate.

In the Hindustani Classical music, a plot relating to Rādhā and Kṛṣṇa is treated a little differently. There we find *rāgas* satisfying the time in which a particular plot is set. In the case of Jayadeva, the obvious deviation is his novelty.

TS-12 HORTICULTURE IN ANCIENT INDIA

RAMACHARYA GHANAPATHI

To have a beautiful garden around the house and public gardens in the city, is certainly a prominent sign of advanced civilization. In Ancient India the art and science of gardening was well developed. The sages used to nourish the gardens around their hermitages so carefully that the trees in such gardens indicate the situation of hermitages from a distance, (c. f. a. वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वेदयारक्षिताः स्व० वा० 1-12; b. कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूलाः अ० शा० 1.15; c. The discription of Jabali's hermitage in Kadambari etc.).

They considerd the trees and creepers as members of the family and treat them with love like their own children. (c.f a. अनसूयाः—इलां शकुंतले ! त्वत्तोपि तातकाश्यपस्याश्रमवृक्षकाः प्रियतरा इति तर्कयामि । अ० शा० 1; b. काश्यपः i—भो भोः संनिहितास्तपोवनतरवः ! ....सेयं याति शकुंतला पतिगृहं सर्वैरनुज्ञायताम् । Ibid 4-8; c. चूतेन संश्रितवती नवमालिकयंमस्यामहं त्वयि च संप्रति वीतचिन्तः । Ibid 4-12.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

The importance of garden in civil life is so much that a subhashita says........सन्ति गृहेषु यस्य विपुलारामाः स पृथ्विपतिः (सु० भा०).

According to Kamasūtra, the housewife has a pominent role in the nourishment of it. The gardens are classified into—उद्यान, आक्रीड, आराम, निष्कुट, वृक्षवाटिका, प्रमदवन etc.

The palace had two types of gardens i. e. आक्रीड as a sort of semi-public garden in front yards and प्रमदवन an exclusively private one for the harem. The royal persons used to adopt certain tree or creeper like children to nourish them in competetion.

Inspite of this, like other positive sciences, no work is available on horticulture. In some purāṇas the religious importance of some trees is discribed in order to promote treeplanting.

However, horticulture, as science, has succeeded in occupying independent chapters in the encyclopeodic works like अग्निपुराण बृहत्संहिता, शार्ङ्धरपद्धति etc. बृहत्संहिता affords three chapters. The 29th कुसुमलता deals with the good omens to various objects of a prosperous human life relating with particular plants creepers. The 54th उदकार्गल chapter in 125 verses elaborately deals with ground water and proper place of a garden well. The next chapter called वृक्षायुर्वेद deals with scientific planting and nourishment of trees in gardens.

The Chapter called Upavan Vinod in शार्ङ्धरपद्धति written in 13th centuary deals with gardening more scientifically and systematically. It has been separately published by the Indian Research Institute, Calcutta in 1935 under the scholastic editorship of Sri G. P. Mujumdar. It covers 15 topics. (1) Glory of trees. (2) Omens relating to residence near trees. (3) Selection of soil. (4) Classification of plants. (5) Sowing of seed. (6) Process of Planting. (7) Watering. (8) Protection. (9) Garden house. (10) Examination of soil for well. (11) Nourishment. (12) Nutrient Solution. (13) Diseases and treatment. (14) Botanical Marvels. and (15) Food value of the plants. Chapters 12, 13 and 14 draw particular attention of botanists even today.

Thus horticulture as a science was much discussed in ancient India. Efforts of scholars may bring out some more scientific works on this subject.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-13 ON THE IDENTITY & USES OF HASTIKARṆAPALĀŚA

(हस्तिकर्णपलाश)

Leea macrophylla Roxb. ex Hornemaw
(Family: Ampelidaceae)

As evinsed in the Ancient Sanskrit Texts and Tradition

R. S. SINGH & A. N. SINGH, B. H. U., VARANASI

Sanskrit texts and classics, including Vedic Literature, abound in important notices about plant species lying dispersed in the veil of obscurity. Despite the fact that these texts have been and are being put to scholastic and micro-analytical studies by the scholars at large, both inland and foreign-lands, a probing exploration and exposition of the ecnomico-historical facts and values alongwith critical appreciation of the descriptive notices of the plant members enveloped in the ancient literature, is still awaited. Many times these plants are still sustaining their currency of usage in regional and local traditions, many of which are also incidently met with in the rural and city markets. Hence a need is felt for a detailed research-oriented study on the ancient floral knowledge, not only for the solace of literary exercise but also in their scientific and technological perspectives along with their economic and geographico-historical aspects. This paper deals with the findings arrived at pertaining to 'Hastikarṇa-palāśa (हस्तिकर्णपलाश) as evinsed in its antecedents in textual references as well as its serving use in the regional tradition met with in the field study. Various knotty points and confusions prevailing regarding its identification have also been resolved. The details are discussed in the text of the paper. Coloured micro-films of the actual plant taken in the field study representing the natural features of the plant will also be projected.

TS-14 DEVELOPMENT OF MATHEMATICS IN MESOPOTAMIA AND EGYPT

Dr. BHOLA ISHWAR, MUZAFFARPUR

We have described the development of Mathematics in Mesopotamia and Egypt. The Babylonians were the first to contribute to the main course of Mathematics. They employed a few operational symbols and solved a few types of equations involving one or more unknowns, especi-

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ally quadratic equations. They possessed algebraic skill in the soloutions of special equations of high degree. The concept of proof, the notion of logical structure based on principles, and the consideration of such questions as under what conditions solutions to problems can exist, are not available in Babylonian Mathematics.

The Egyptians developed their own systems of writing. One system hieroglyphics, was pictorial. The nature of irrational numbers was not recognised in Egyptian arithemetic any more than it was in the Babylonian. The Egyptians did not separate arithmetic and geometry. They applied arithmetic and algebra to the problems involving areas, volumes and other geometrical situations. They used mathematics in the administration of the affairs of the state and to collect taxes assessed according to the land area. As in Babylonia, a major use of mathematics was in Astronomy also made the calendar possible. The Egyptians calculated the length of the solar year by observing the star Sirius. They adopted a civil calendar of 365 days for the year. They combined their knowledge of astronomy and geometry to construct their temples. The pyramids represent another application of Egyptian geometry. Thus we find that Egyptian mathematics was simple and crude and no deep principles were involved in it.

Thus we find in the Babylonian and Egyptian civilisations an arithmetic of integers and fractions, the beginning of algebra and some emperical formulae in geometry. There was almost no symbolism, no formulation of general methodology and no concept of proof of a formula. In fact, there was no conception of any kind of theoretical science. Mathematics was not a distinct discipline. It was a fool in the form of disconnected, simple rules which answered the questions arising in the daily life of the people. Babylonian mathematics was more advanced than the Egyptian. They showed some vigour and more perserverance than terilliance.

TS-15 GEOPOLITICAL IDEAS OF ARTHAŚĀSTRA WRITERS

SOMENDRA LAL ROY, BOLPUR

Geopolitics is a comparatively modern science. It deals with relations between geography on the one hand and national power, politics, international relations etc. on the other. It is only in the modern age that some writers like Mackinder, Haushofer etc. have become conscious about their inter-relations. But the ancient Indians, since the days of the early

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Arthaśāstra writers, had been aware of the importance of geography in determining inter-statal relations, national power etc. Thus the maṇḍala theory is based on interrelations between geographical locations and political relations. Kauṭilya's development of maṇḍala conception shows that he was not only conscious of those relations but also the existence of 'friend-enemy-neutral' constellations within a geographical area. Later ancient Indian writers on polity had also laid stress on it.

The Arthaśāstra writers deserve praise for it were they who for the first time in human history recognised in unambiguous terms, the importance of geography in determining the strength and foreign policy of a state vis-a-vis other states. Modern proponents of power-political school like Morgenthau says, "Geopolitics is a pseudoscience erecting the factor of geography into an absolute that is supposed to determine the power, and hence fate, of nations".[1] Similarly the Arthaśāstra writers while describing the threefold conditions of a state like 'Progress', 'Decline' and 'Equilibrium'[2] laid stress on the development of military and economic resources which again were dependent on geographical factors. Thus it is evident that the Arthaśāstra writers clearly recognised the importance of geography and they tried to determine in clear terms its relation with various political factors.

TS--16 CONTRIBUTION OF A FRENCH REVIEW IN THE KNOWLEDGE OF INDIA TOWARDS 1880s- LA REVUE DES DEUX MONDES

PROF. T. P. DASH, HYDERABAD

Articles in learned papers are sometimes more valuable than books. In the issue of July 15, 1880, of the *Revue des Deux Mondes*, that was the most representative fortnightly of the French mind, covering the field of literature and humanities, so to say the intellectual movements for the whole of the 19th century since its inception in 1829, Ferdinand Brunetiere, the greatest French critic of the period and would-be editor of the periodical, published a review of 27 years' work of the orientalist Jules Mohl. He was recalling the contributions made by the latter in the Asiatic Society of Paris during the period 1840-1867. This short history of oriental studies has a special signifiance for the French as it came from one who was to

(1) Politics Among Nations. 1963. p. 158

(2) Kauṭilya. 7.1

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

teach also in l' Ecole Normale Superieure that is still considered in France as the home of young intellectuals.

It may be noted that Indology brought to the common man by this review was a work of long preparation. Brunetiere had, of course, studied Sanskrit in l'Ecole des Hautes Etudes that was established in Paris in 1868, headed by Hauvette-Besnault; but, the first chair of Sankritic studies in Europe was created at the College de France in 1814; Chezy as the first chair holder and his able successor Eugene Burnouf had given the lead for creating the atmosphere that would be termed at a later period as cultural epidemic or invasion of the West by the East, made possible particularly by popularising studies on Buddhism that caught easily attention and susceptibilities of the French, who are otherwise known to be most catholic among the Catholics. Influence of Indian thoughts on Renan and Taine who were the titans of 19th century French intellectualism remains as well one of the main reasons on this score.

The *Revue des Deux Mondes,* that celebrated 150th anniversary last year, had been the platform for many French writers of renown, who used it as a threshold for entry into the French Academy. It published many bulky articles on different aspects of India before entertaining towards 1880s political, social and religious studies such as Lord Minto, according to his correspondence by Mrs. C. du Parquet (15.9.1874), Material progress of British India by E. de Valbezen (15.2.1875), Speeches in England and India by Earl of Mayo by H. Blerzy (15.2.1876), Future routes through Asia by R. Radau (15.7.1876), England's mission in India by Count Goblet d'Alviella (1.8.1876), A prince's travel in India by the same author (1.10.1877), 27 years' history of oriental studies by F. Brunetiere (15.7.1880), Lord Minto in India by Mrs. C. du Parquet again (15.8.1880), Golden Jubilee of Brahma Samaj by Count Goblet d'Alviella (15.9.1830), India and Algeria by G. Valbert (1.8.1881), Krishna Legend and cult by Brunetiere (1.7.1884), The future of the British power by Cucheval Clarigny (15.6.1885), Buddha and his legend by Edouard Schure (1.8.1885), A travel account in Gujarat by G. Valbert (1.12.1885), A study on the Parsis of Bombay by Edmond Planchut (15.3.1887), Krishna legend and origins of Brahmanism by Edouard Schure (15.5.1888), Buddhism in the west by Emile Burnouf (15.7.1888), To India by road through the Pamirs by Gabriel Bonvalot (1.10.1888), The Afghans and Indo-Russian question according to two French travellers by G. Valbert (1.11.1888) etc. to note a few, awaiting a very interesting travel account by Andre Chevrillon (7.1.1891-15.3.1891), nephew of the philosopher Taine; it was published later in a book form "Dans l'Inde". translated into English by an American under the title "Romantic India", and translated into Bengali as

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

well by Jyotirindra Nath Tagore in the *Bharati*. He was awarded a travel grant by the banker Worms, awaiting creation of a larger number of travel grants in different countries by Albert Kahn, who was some sort of a forerunner of UNESCO in his project of creating the club "Autour du Monde" (Around the World), in his fashionable house at Boulogne-sur-Seine with marvellous gardens representing various parts of the world, including a Japanese garden, where many famous people have resided, while in Paris, including Gurudev Tagore.

TS-17 SOME IMPORTANT ASPECTS OF JUDICIAL SYSTEM IN MANUSMṚTI

RAMNIKA JALALI, JAMMU

The king has to maintain the law and order of his kingdom for which he has to make codes and appoint the judges to judge good and bad. The judges should be very honest, otherwise they are liable to punishment. They should always try to help truth. Evidence is an important aspect. Qualifications are prescribed for a witness. These qualifications are about his caste, character and family. A woman is authorised as a witness in women's cases only. Two types of ordeals are mentioned in Manusmṛti. When the court fails to find out the truth through witnesses, it is found through ordeals. The last important aspect is decision which depends on the judge's ability. King is authorised to disqualify a judge if he takes bribe from any of the party. It is the duty of the king to collect the fine from the culprit. Discrimination is made in imposing the punishment for different castes.

Manusmṛti has discussed in detail the judicial procedure of that time. We find similar aspects at present also. The difference is only according to the circumstances.

TS-18 DREAMS—ANCIENT AND MODERN VIEWS

G. C. DESHPANDE

Dream has been a very fascinating experience to human beings through the ages. We experience it in a sleeping period of our life. We are very much anxious to know about its contents, duration and its relation

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

with the waking life. It may be related to our past, present or future. In ancient treastises including Vedas, these aspects have been discussed. But the discussion is mostly speculative; and hence, it needs some experimental investigation. Maitrayani Upanishad views dreams as a false experience (Maitryani 4. 2). But it is an exception. Generally dream is considered to be related with the waking life.

In the interpretation of dreams, symbols have played a very significant role, both in ancient and modern times. Chandyogopanished, e. g., considers dream of a woman as indicative of prosperity. (Chandyogopanishad, 5-2-8). There are certain symbols designating the death of a dreamer. Freud endeavoured to explain the dream in terms of symbols and his well-known Dream work. He was one to apply the word Association Method in the realm of dream interpretation. Adler, Jung and many others have their own interpretation.

Recently Vigotski could visualize the prognostic value of a dream. He asserts that through dreams one can predict the type of mental or physical disorder one is likely to develop in the near future.

Formerly recall was the only method useful for reaching the contents of a dream. Now we use the electroencephalographs and occulographs, when the person is actually dreaming. They provide us a very objective measure of a dream.

TS-19 ASPECTS OF CRIMINOLOGY IN ANCIENT INDIA

SURESH CHANDRA BANARJEE

In ancient times, crimes of various sorts prevailed in the society; e.q. theft, bribery, defalcation etc. These have been dealt with in Smṛiti literature and punishments prescribed.

In certain cases, liberal socialistic outlook is noticeable. For example, a starving person can take another's foodgrains without his permission but will not thereby commit theft.

Theft is of two kinds, open and secret. Traders using short weight, quack etc. are open thieves.

Punishment for theft is fine and cutting of fingers. Even death-penalty is prescribed for repeated theft for four times.

Torture for getting confession was in vogue.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

For adultry the punishment was cutting the nose and ear of the woman concerned. In serious cases, she would be devoured by dogs.

In some cases, adultry was not an offence. For example, a woman forsaken by her husband who was impotent or attacked with consumption, might approach another men without committing any offence.

Methods are prescribed for testing the virility of the prospective bridegrooms before marriage.

For defalcation of government money the punishment ranged from disgrace in public to death.

In punishment the principle of *rex tations* prevailed, i.e. an eye for eye, a tooth for tooth etc. Gradually deterent and reformative punishment was introduced.

Preventive detention prevailed in society.

Progressive outlook is noticed in certain matter. There was the view that capital punishment should be abolished, because there was no provision for the maintenance of the family of the person to be put to death.

In case of accidental death, there was provision for post-mortem examination.

Though suicide was generally condemned, it was allowed at the option of those suffering from an incurable malady or had lost all desires of the senses and performed all duties.

In determining the gravity of a crime, the motive is the most important.

A principle was that trial should not be held by merely consulting Sāstras; logical methods should be applied.

TS-20 STEREOSCOPIC EFFECT OF METAPHOR

DIPAK CHATTOPADHYAY, CALCUTTA

Bhāmaha and Daṇḍin conceive Bhāvikatva as an omnipresent principle of poetry (Prabandha-Viṣaya-guṇa). They mean to say that Bhāvikatva is not here and there in poetry; it is everywhere.

In everyday linguistic transaction we do not linger upon words, for we are more interested in the total output of the communication than in the actual content of each of the words used. It is by this virtue of

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

everyday speech that the hearer receives the message if the speaker in an instant of time. But in poetry the poet's intention is different. He deliberately violates the normal code of language; and by virtue of this obliquity (Vakratā) he compels us to forsake the usual practice and concentrate upon each of the linguistic units used. While reading poetry we, therefore, pause at a word and look inside. Thus, poetic speech acquires a unique quality, whereby certain chosen elements of the poetic communication are more than usually present to our minds. This is what is meant by Pratyakṣāyamāntva or apparency, whereby the poet ventures to show us experience rather than nerely refer to it. Therefore, Bhāvikatva is what, C. Day Lewis means by 'the poetic image'.

If poetry is considered as a total image, then Bhāvikatva must descend down to the parts, which go to compose the whole. For the possible explanation of apparency, which figurative imagery (Alaṃkāra) provides in poetry, We must go to Udbhaṭa, who, for the first time, defines Rūpaka in terms of Guṇavṛtti.

The present paper ventures to explain the following two points :

(1) In what sense Rūpaka may be said to constitute the root-notion of figurative imagery ?

(2) In which way Guṇavṛtti, the indwelling mechanism of Rūpaka, introduces the stereoscopic effect in figurative imagery, and gives thereby thc sensation of the solid world of sense and touch.

TS-21 MAṆIPURĪ SYSTEM OF ASTROLOGY AND ASTRONOMY

Dr. M. KIRTI SINGH, IMPHAL

In this paper an attempt is made to analyse the concept of what is known as the Maṇipurī system of astrology and astronony, so extensively emphasized by the ancient kings, elites and the people of this land. It was always bound up with *Śivajñā* (the Maṇipurī term for Śiva's Sayings on agricultural matters, war, etc.). It has been minutely shown that this system is essentially Indian and astrology is one of the effective means of Sanskritising the land and people. Emphasis was put on Vaishṇava ideas and ways of life with which astrology, rituals and religious life were concerned during the 18th and 19th centuries. It is to be noted that local characteristics such as auspicious directions, lucky days, bleeding, parting days (not the same as the Hindu system) are detected here and there. The

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

people were more prone to deal with important events from them than to consult the Hindu texts.

Its success rests primarily on the royal patronage than on individual efforts. The kings instituted *Tan Yeiśang* (for keeping correct time) and royal college of astrology under the experts. The Burmese court was the seat of Maṇipurī astrology in these centuries and the Burmese were much impressed by their calculation and performances of rituals. It is explicit from the writings of European writers in Hastings *Encyclopaedia of Religion and Ethics* Volums 3, Section on Burma, which also sought to show the Maṇipurs' role in the spread and popularisation of Hindu system in Burma.

The paper shows that the Meities (the Maṇipurīs) made important contributions to this science in the following ways :—

(1) The Meitie names of 7 days, 27 stars and 12 rāshis, (signs).

(2) A scientific system of timing and calendar; the adjustment of the lunar to the solar year through a wise device and a legend.

(3) The use of a water clock (as in India and China) and the establishment of an institution for this purpose.

(4) The process of forming a separate era shown as Chandrāvad era (also Maṇipur āvad later).

Thus I have tried to refute some charges made against it by British writers and made a critical comment with regard to its practice. I, therefore, claim that Maṇipur as the home of this science is no less striking than its polo and *Rāsalīlā*.

TS-22 FOLK TRADITION IN BENGALI FICTION

SUBHASH CHANDRA BANERJEE

The folk-elements are found in Bengali fiction as traditional and integrated elements and not as superimposed things or thoughts. These have come not only as the maintenance of certain dogmatic beliefs or superstitions, but these have taken a living form in the course of the formation of tradition. The tradition involves all habitual actions, customs and manners, rites and rituals, beliefs and faith and in all spheres of life-activities. The folk-tradition is found very clearly in the oral and written literature before the appearance of fiction. It is found also in the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Bengali fictions which are produced by the persons educated even in Western literature and philosophy.

In Bankimchandra there are many folk-tales, fairy-tales, chavda, riddles, proverbs etc. The element of supernaturalism and superhuman faith are also found in him in his plot, description and conclusion of the fictions. The social fiction of Ramesh Chandra depicts the folk-life of Bengal in all its aspects,. In Trailokyanath one can find the natural and supernatural elements, real and miraculous descriptions, human and ghost stories, and peculiar beliefs and superstitions. Saratchandra depicted the village life in its traditional form. Tarashankar inherits the folk-tradition which is revealed in almost all his fiction. The traditional beliefs, faiths, customs, manners, rites, rituals, superstitions, occultism all are the integral part of life. Folk-tradition is depicted in Manik Bandyopadhyay. In Bibhutibhusan the folk-life of Bengal and Bihar is picturised.

In the literature of minor fiction writers there is the exposition of folk-tradition in the supernatural phenomena, magical rites, folk medicine, religious rites and rituals, vrata rituals, occult faiths and different forms of folk literature.

TS-23 PRATIBHĀ—AS EVALUATED BY THE SCHOLARS OF EAST AND WEST

MRIDULA ROY

Almost all the eastern philosophies accepted the doctrine of Pratibhā in some form or other; while the Mīmāṁsakas have attempted to include it within the womb of Adṛṣṭa or Fate, the most powerful supernatural Force that controls the world process as a result or counter action of the collective works of all created beings. According to Mīmāṁsā system, behaviour develops into habit, habit matures into instinct and an action of instinct guided by intelligence is called the function of Merit or Pratibhā The Vidhi-viveka says :—

अभ्यासात् प्रतिभाहेतुः सर्वः शब्दः समासतः ।
बालानां च तिरश्चां च यथार्थप्रतिपादने ॥

Literature generally appreciated as to be a very good intellectual flash of Pratibhā. The concept of Pratibhā is discussed by stalwarts of the scholastic school of Indian Literary Criticism; beginning mainly from Mammaṭa Bhaṭṭa to Paṇḍitarāja Jagannātha. Mammaṭa Bhaṭṭa puts

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

equal emphasis on its three ingredients (i) poetic genius, (ii) superior type of proficiency, and (iii) constant practice of poetic culture. He uses the term Śakti to signify the idea of Intelligence beautified with the flash of Imagination on the ground of Śaiva Philosophy. Paṇḍita Rāja attempts to compromise the concept of the Śaiva School and the theory of the Mimāṁśā system on the problem of Pratibhā.

But we find the psychological analysis of Pratibhā in our Esoteric science deeply discussed by the Śaiva School beginning from Somānanda to Abhinavagupta-pāda. Explaining the nature of Pratibhā Abhinavagupta-pāda observes :

यदुन्मीलनशक्त्येव विश्वमुन्मीलति क्षणात् ।
स्वात्मायतन विश्रान्तां तां वन्दे प्रतिभां शिवाम् ॥

Pratibhā is the Divine Brilliance, the flash of which removes the dark curtain of ignorance and expresses before us the beautious varients of Universe. Tantra Philosophy is of the opinion that Pratibhā is nothing but the Supreme knowledge identical with Kulakuṇḍalini, the culture of which may lead a man to divinity.

So far the Western outlook is concerned they have possibly not so dipped down as the oriental scholars did. The very few psychologists of the day have taken the point so gravely. Some celebrated scholars namely Mr. Stern, Terman, McDougall, Colvin, Thorndike etc. had thrown some light on the topic. Some modern discourses stimulate our thoughts which in a nut-shell are represented by Dr. S. C. Dutta in his work 'Psychology.' Imagination, he writes may be divided into Intellectual, Aesthetic and Practical (i) Intellectual Imagination is in the service of Intellect; (ii) Aesthetic Imagination is directed to the appreciation of Beauty; (iii) Practical Imagination serves practical ends.

TS-24 ŚIVA-TĀṆḌAVA—THAT THE CLOUD-MESSENGER ENJOYED IN UJJAYINI

RITA BHTTACHARYA, VISVA-BHARATI, SANTINIKETAN

In the Meghadūta of Kālidāsa, the Yakṣa requests the cloud-messenger to have a feast of his eyes, visualising the Tāṇḍava of Mahākāla. Lord of Dance dances in the eve of evening prayer, stretching His wood of arms high up and cautions him not to be caught by the whirling motion

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

of His wood of hands. The crimson rays of the setting Sun, may fall then on his blackbody like newly opened javā-flowers and he may then again supply Him the pleasure of dancing tāṇḍava, holding up the blood-stained skin of the elephant-demon, Gajāsura.

It is clear that Caṇḍeśvara is no other God, than Nāṭeśvara of the Brahmayāmala-tantra, popularly known as Naṭarāja now-a-days. But this type of dancing image of Śiva is not very familiar to us, We are familiar to the south Indian style of Naṭarāja with the dolahasta and dolapāda style, found in the temple of Cidāmbaram, approximately in the 13th century A. D. as described in the Kail-Purāṇa of Dravidian Literature.

The image of the Śiva-tāṇḍava described in the Meghadūta uses the word 'wood' in the sense of ten. We have also seen a dancing image of Śiva, holding up an elephantskin-scarf in Ellura cave.

Is there any pacific literature of Iconography behind this imagination ? We mark some semblence of this image with the image of Rudra of the Matsya-purāṇa, which relates,—"Nṛtyandaśabhūjah kāryo gojacarmadharastathā"; dated approximately between the 3rd and the 5th century A. D.

But the description of this type of image is more direct and transparent in the Pratimādhikaraṇa of the Piṅgalāmata of the Brahmayāmala tantra. It describes that God Nāṭeśvara has ten arms. His feet are styled in the Viśākhasthāna, karaṇa, a particular position of the tāṇḍava as referred to in the Nātya-Śāstra. His face is bright and a little bent downwards, but His head is raised up. Two of His arms are holding up an elephant-skin scarf. At His right side Nandī is beating a drum and by the left Kāla is playing a flute, Bhavānī looks at Him spell-bound.

The same image is also reflected in Bhavabhūti's, prologue of Mālatimādhava. This is also mirrored in Māgha's epic Śiśupalavadha. All these facts show that this north-Indian style of Śiva-tāṇḍava, technically described in the Pratimādhi karaṇa, had all along been very popular at least upto first thousand years.

The south Indian style of Naṭarāja began to earn popularity since the erection of the Cidāmbaram temple, in the 13th century, its antiquity was traced out in an earlier origin.

The image is known to Kālidāsa. The technique of tāṇḍava is directly reflected in the Nāṭya-śāstra. May we not, therefore, place our Pratimādhikaraṇa, Piṅgalāmata either in a time befor the Meghadūta and the Nāṭya-śāstra or count it as a contemporary work to them ?

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS--25 SAMA-VEDA AND MUSIC

H. S. URSEKAR, BOMBAY

Ninety five percent of the Samaveda Samhita is comprised of the Rigvedic texts. It is an anthology of pious, lovely prayers addressed to various Gods. These Rcs are sung to musical tunes by the Udgata priest at the sacrifice. Rigveda is a book of knowledge while Samaveda is a collection of prayers and Yajurveda is a code of sacrificial action.

Whaterver is the Rc is the Sāma. *Sa* means a Rc, while *ama* means alap. English word 'Psalm' also indicates a sacred song. The Rigvedic text provides the wording (bols) of the chant (cheez). In the Kauthami school there are 1875 mantras and upon them are based 2722 songs. So also in the Ranayaniya and the Jaiminiya schools also the number of songs considerably exceeds the number of Rcs. This phenomena arises because Rc is sung in different modes by different chanters. Thus there are musical gharanas like the Gautamasya Parkam and Kashyapashya's Barhisham indicating that the same Rc was rendered differently by different schools of singers. In the classical Indian music we have got different gharanas (schools) like Jaipur, Kairana etc. who rendered the same cheez of say Sadarangs or Adarang in different styles. Thus the different musical gharanas can be traced to the Samaveda practice.

The different modes of presentation of a Sama arose because for facility of singing the wording of a Rc was subjected to six types of modifications, like (1) Vikara that is change in a Syllable, (2) Visleshana that is analysis of word, (3) Vikarshana means lengthening of sounds, (4) Abhyasa means repitation, (5) Viram that is pauses and (6) Stobha interpolation a string of words having no sense, like Au howa, Hawu etc. In singing a classical cheez also modifications occur for the facility of Tala (Rthym). Sangeet Ratnakar says music comprises of Swar, Tala and Pada. In Samaveda singing melody and words are there but tala as kept by a percussion instrument is not permitted, but laya uniform speed is there. Samaveda has a swar mandal of its own. It includes 49 tanas. Narada has noted that there is a difference in the vedic scale of music and the modern scale. The first note of the Vedic music is the fourth note of a flute (venu) and so on.

Samaveda has a thousand ways of singing as observed by Patanjali. This is the basis of Indian music viz. the freedom of the singer as opposed to the Western music pinned down to the particular musical score.

Singing of Samas at the time of the sacrifice was for three reasons, music is the language to contact and invoke the God at the sacrifice. Music

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

is the best means to please the divine-quests. Lastly Samaveda music provided a relief from a possible boredom creeping in sacrificial lesson which lasted for years. Singing of classical Indian Music blends high and low notes resulting into excitement, while Samaveda chanting induces a feeling of oceanic calm. Samaveda singing was more particularly employed at a Soma sacrifice to please Lord Indra.

The contribution of Samaveda to the Indira music. (a) Swar mandal comprising 7 musical notes, three Gramas, 21 Murchhanas, 49 Tanas. (b) The three fundamentals of music, Swar, word and laya which includes tala. (c) Melody is the soul of Indian Music as contrasted with harmony which permeates the Western Music. (d) The principle of freedom of presentation of a song as against the Western Principle of restraint tieing down the artist to the musical score. (e) Liberty to modify or introduce changes in the structure of the words of the Song. (f) The different schools of signing or the Charanas which we have in Indian Classical music. (g) The predominant Rasa of Classical Indian Music is Bhakti (devotion) and the base thereof is furnished by the Samaveda whose only sentiment is Bhakti.

It is regretted that the tribe of the Samachantera is on the wane. I contacted one Pandit Oza from Baroda (Kauthumi branch) and Pandit Mahabaleshwar from Wai Maharashtra (Ranayaniya branch) and have tape recorded some of their chants.

Our magificiant musical glory from the Vedic time must not be allowed to wither away by sheer indifference. This is a sacred heritage. Piety has no price. The great storehouse of Samaveda chants must be preserved along with their musical frame work and the performing Sama singers. This should be preserved as a national treasure house.

TS-26 DEVĪPURĀṆA ON INDIAN ART

DR. MANABENDU BANERJEE, CALCUTTA

The Devīpurāṇa is one of the most important Upapurāṇas dealing mainly with the worship of Devī (i. e., the great goddess) and her extraordinary exploits. It contains 128 chapters which add valuable material to the history of Śākti-ism. The general character of this work is not much different from that of other Purāṇas, but its speciality rests mainly on the variety of topics concerning the glory of the goddess Devī. It also

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

incidentally supplies us with information about the different aspects of Indian art prevalent at that time. Though any subject relating to art has not been elaborated and emphasized, occasional dealings about the same are sufficient to enlighten us regarding the artistic trend current during the period ranging between 6th century A. D. and 9th century A. D.

In chapter 2, description is given of a great festival during which extensive decoration and fine new constructions are said to have been made; names of some musical instruments occur in this chapter. In chapter 4, we are informed of a city encompassed by several ditches and another the wall and portal of which are made of copper. Method of preparing a banner and different trees to be used for constructing the pole of the banner have been discussed in chapter 12. Preparation of Devī-images has been dealt with in several chapters. Images of Devī are said to be constructed with gold, silver, earth, wood, stone, sapphire, copper, crystal, etc.

Method of preparing the car required for the car-festival of Devī is discussed in ch. 31. The house where Devī is to be worshipped is advised to be well-decorated (ch. 34). Measurements of images and decorations of temples with paintings have been taken for discussion in ch. 50. Repairements of old temples, ornamentation of a king's throne, construction of forts and cities, decoration of cities, replacement of old images by new ones are some other important topics on art are dealt with in the Devīpurāṇa.

TS-27 ORIGIN AND DEVELOPMENT OF UṢAḤPĀNA

B. RAMA RAO, HYDERABAD

Uṣaḥpāna is a practice in vogue even now or till recent times since a long time. It is drinking water immediately after getting up from bed before sunrise in the brāhmīmuhūrta. This is supposed to bestow and maintain good health and delay the onset of old age.

This practice does not find place in any of the ancient Āyurvedic classics like Carakasaṃhitā, Suśrutasaṃhitā and Bhelasaṃhitā. This appears to be a development in the medieval period and gained much importance later.

It is described in medieval works like Bhāvaprakāśa, and Ānandakanda. It is interesting to note that it is not described in Cārucaryā,

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

attributed to king Bhoja and dealing with dinacaryā (daily regimen) in detail.

TS-28 ICONOGRAPHY OF GAṆAPATI IN THE PURĀṆAS

DR. U. N. DHAL, BHUBANESWAR

The Icon points to the image of a deity or sacred personage in painting, mosaic or sculpture. The term Iconography, which has been derived from Icon, is the art of illustrating by pictures, figures and images. It occupies one of the important aspects of the study of religion. From the very early age this art developed and the religious concepts or cult deities were represented through this device. In the epic-purāṇic age Gaṇapati evolved as an independent deity. Out of the Gaṇas (followers of Śiva) of various shape and size one with elephant head, one tusk, pot-belly, rose to the status of Gaṇapati and became so important among the Hindu deities that without his propitiation no religious undertaking of any auspicious ceremony would be thought of.

As the ages passed by, the image of the deity attracted the attention of the artists, sculptors, poets, etc. So they tried to draw a colourful picture of the deity, sometimes engraved the image on stonewalls or in sanctums and tried to illustrate his form through Dhyānamantras etc.

As the tradition was deep-rooted in the society, the authors of Iconography tried to record the experience of various artists of the past. Thus a large group of literature grew not only to guide the artist or sculptors of future but also to provide scope for such study in its historical perspective. Besides the special group of literature on Iconography the authors of the Purāṇas tried to incorporate the same branch of knowledge in their frame work to make it encyclopaedic in character. Thus the Purāṇas like Matsya, Viṣṇudharmottara, Agni, Bhaviṣya etc. carried the instructions for the construction of images of different deities.

Gaṇapati is Vighneśvara 'Lord of obstacles' and Vighnavināśaka 'remover of obstacles'. He is dwarfish in form, pot-bellied, elephant-faced and holds a hatchet in one hand and radish in the other. In addition to the two-handed images there are references to the four handed images in the Purāṇas also. In his two right hands he holds a lotus and one tusk, and a battle-axe and a ball of sweets in the two left hands. He is pictured with three eyes and he rides on a mouse. The epithets and attributes of the deity clearly reveal his character.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-29 A FAMILY OF POET-CUM-RHETORICIANS IN ORISSA

Dr. BANAMALI RATH, SANTINIKETAN

The contribution of Orissan rhetoricians to the field of sanskrit poetics, has not so far, been studied and discussed in its proper perspective. As a result, a number of poeticists and their contributions of considerable merit have not seen the light of the day and still remain in the womb of oblivion. The present paper in its limited scope, attempts to give an account of a host of rhetoricians who belong to the family of Viśvanātha Kavirāja, a name of repute in the history of sanskrit poetics.

If one dives deep into the cultural history of Orissa, it will be clear that the later Gaṅga Kings beginning from Narasimhadeva I (1238 A. D.) to Bhānudeva IV (1435 A. D.) were very much engaged in glorifying the cultural heritage of the Hindus and were lavishly patronising the cause of oriental scholarship as a matter of their policy to keep up the tempo of the Hindu people against the perpetual Mohammedian enemies around their country of Trikalinga. Thus we have sufficient ground and cogent data with us to prove that in those days, Jagannātha Purī was the main centre of sanskritic culture and regular academic fights on axiomatic principles of interdisciplinary nature were organised among the celebrated scholars coming from different parts of the country. The scholars who have been crowned with success were amply rewarded and held in high esteem for their brilliant deliberations and decisive conclusions on controversial subjects of academic importance.

We, in the Sāhityadarpaṇa and in the works ascribed to the scions of Viśvanātha Kavirāja, find positive references to a glorious family named "Kapinjala Vamsa". The members of the family were great scholars and politicians. They held the offices of paramount importance like the ministry of revenue and foreign affairs etc. in the court of the Gaṅga Kings at least for seven generations continuously. There were many commendable works to their credit. Their contributions to the field of sanskrit poetry and poetics are referred to in glowing terms in the later works on poetics. But unfortunately many of the works are not available today. Only a few quotations from these works have been preserved by the contemporary or later writers in their works which have been dealt with at length by the present writer elsewhere.

In this paper we have traced the geneology of the members of the "Kapinjala family" chronologically and discussed the date and contribution of each of the members of the family. Thus in the conclusion we have drawn the attention of the scholars to the unknown and little-known

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

works of the illustrious family which if discovered and studied properly, will bring about a revolution in the field of rhetoricail thought.

TS-30 APPLICATION OF DIRECT METHOD (ARTHĀPATTI-VIDHI) IN ANCIENT INDIA

MOKSHADA RANJAN CHAKRAVARTI, VISVABHARATI

All the languages are the very vehicles of thoughts; who speak. The Direct Method of teaching a foreign language has added a good speed to the vehicle.

The conception first adumbrated in France. It was applied practically in German and gradually was applied in all other states that speak foreign languages.

The Direct Method is now supposed one of the effective methods to teach a foreign language. With the help of presentation and representation of an object before the children, it draws out the unknown sense of a word from a boy and confirms the convention by the way of drilling and recapitulation.

Is it really a contribution of the Western Methodology ? How did our teachers used to teach foreign boys, coming from foreign strands to study at 'Takṣaśīlā' or 'Nālandā' ?

Sanskrit was never a people's language. People of all the lingual states of the sub-continent used to speak their local languages, called 'Prakrit' and 'Apabhraṁśa'. How did they learn Sanskrit ?

The process was explained in the 'Mahābhāṣya' before 1st century A. D. The School of 'Bhāṭṭa-Mīmāṁsākas' represents a very good Scientific Method of extracting sense of a word by the way of presentation and representation in circa 6th century A. D. The visual and auditory perception confirms the sense-image of the word before the knower. He observes the movements and presentations of the object and ultimately the sense itself so flashes up that the word 'cow' denotes a four-footed creature, which gives us milk by the force of the concept 'Arthāpatti' i.e. appearing of a sense by the way of Perception, Inference and Assumption as preached by Prabhākar Bhatta'.

"शब्दवृद्धाभिधेयांश्च प्रत्यक्षेणात्र पश्यति ।
श्रोतुश्च प्रतिपन्नत्वमनुमानेन चेष्टया ॥
अन्यथाऽनुपपत्या तु बोधेच्छक्ति द्वयात्मिकाम् ।
अर्थापत्त्याऽवबुध्यन्ते सम्बन्धं त्रिप्रमाणकम् ॥"

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-31 ABHINAYA DARPAṆA PRAKĀŚA OF JADUNĀTHA RĀJA SIMHA

BANSHIDHAR DASH, SANTINKETAN

The Abhinaya Darpaṇa Prakāśa is a complete MSS. of the Treatise of Gesture of Jadunātha Rāja Simha. The author was a member of Tunga Royal family in the estate of Tigivia (Orissa), and appeared in the last quarter of 17th Century A. D. Four variants of the MSS. have yet been traced out so far.

The name of the work indicates that it is a treatise on Abhinaya, but it mainly discoursed the Nrityābhinaya. In other word it is a Prākaraṇika Grantha only for Dance—where the varieties of Dances and the Artistic implecation of Gesture have been scrutinized. One may mistake it as a commentry of Abhinaya Darpaṇa of Nandikeśvara, but the content of the text may be appeared as an extention of Abhinaya Darpaṇa. It represents some more implications of jestures as found in the Nātyaśāstra, Viṣnudharmottara and Nandikeśvara's Abhinaya Darpaṇa.

The Nātyaśastra deals with 24 mudrās applicable in Dance Drama. The Abhinaya Darpaṇa represents 28 mudras. The number of mudras in Viṣṇudharmottora are far more than these. In addition to common mudras, the Viṣṇudharmottara devises mudras for each and every letter and alphabet. But our MS. styles mudras for each and every vibhakti, which forms a word. So far the utiliterian, implication of mudras is concerned, the present work possibly surpasses all other previous work. We may appreciate the work as to be latest complete work of the treatise, discovered so far upto date.

TS-32 THE FESTIVALS OF TEA-GARDEN LABOURS IN ASSAM

MRS. MANDIRA GOSWAMI, DIBRUGARH

The tea-garden labours numbering about 3.86 lakhs are living in 758 tea-gardens of Assam. They are gradually merged with the Assamese people by adopting the Assamese language, the local religion and culture etc. They observe the local festivals like Bihu, etc. besides their own festivals. Here an attempt has been made to give a brief account of their festivals, such as, Karam parab, Tucu parab, Sahrai parab, Holi parab, Garaiya parab etc.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-33 LAKṢEŚVARA RATHA—A LESSER KNOWN TANTRIC OF ORISSA

PRAMILA MISHRA, BHUBANESWAR

The Tantric cult had a very long and popular career in Orissa at least from the beginning of the 6th century which was the incentive for the development of tantric literatures. Pandit Godāvara Mishra's Tantra Chintāmaṇi, Yantra Chintāmaṇi, and Śāradā.Śaradārchana paddhati, Jagannātha Āchārya's Durgā Yajana Dīpikā, Vardhan Mohāpātra's Durgotsavachandrikā, Vāsudeva Ratha's Bhubaneśwarī Prakāśa etc. are some of the important tantric works of this .period devoted to the worship of Śaktis.

This paper introduces Lakṣeśvara Ratha, an Orissan Tantric of 17th century. *Jnānavallī Tantra* and *Śivārchana paddhati* are the two valuable works of the author available so far. Lakṣeśvara Ratha was born in a village south of Puruṣottama Kṣetra of Utkal, as the son of Gaṅgādhara Ratha and grand-son of Yuyu Ratha of the holy Ātreya Gotra. The great tantric siddha Gopāla Brahmachārī, son of Sachidānanda Āchārya and a devotee of Mahā Tripurasundarī was his guru, who was residing in Puruṣottama Kṣetra, Puri.

1. One plam-leaf manuscript of *Jñāna-vallī Tantra* is preserved in the MSS. Section of the Orissa State Museum, Bhubaneswar. This is being critically edited and is likely to be published shortly by the Directorate of Tourism & Cultural Affairs. The author discusses the characteristics of the guru, the rules prescribed for taking Dikṣā, performance of Homa, Purascharaṇa and the worship of Pañcha Sundarī etc. in this work which covers twentysix chapters. He pays homage to Bhuvaneśwari, the celebrated Goddess of Odra Deśa (present Orissa) as his family deity (Kula Devī) in the Maṅgalācharaṇa verses. He has written this work inside the temple of Lord Lakṣeśvara, situated near the city of Bhubaneswar.

2. One palm-leaf manuscript of *Śivārchana Paddhati* is available in the Dapartment of Oriya of the Viśvabhāratī, Śāntiniketan (bearing Cat. No. SMS/138) wherein the author has mentioned मत्कृतां ज्ञानवल्लीं च क्रोड़तन्त्रं ततः परम्''

While citing the names of the authorities quoted by him in Śivārchana Paddhati.

The Maṅgalācharaṇa of this work also prays Bhubaneśvarī alongwith Ganeśa and Śiva. This work is divided into two parts namely Purva

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Aṣṭakalā and Uttara Aṣṭakalā. Like the sixteen digits of the moon, the author mentions the names of the forms of Devi as—Puṣā, Vaśi, Sumanā, Rati, Prīti, Dhṛti, Ṛddhi, Saumyā, Mārichi, Aṃsumālinī, Aṅgirā, Mālinī, Chhāyā, Sampurṇa Mandalā, Uṣṇā and Amritā—He speaks thus—

"इन्दोः कलायां बहुवाक्यसारं, यतो मया तत्कृतमेव दिव्यं"
····पूर्वोत्तरकलादिषु द्विभागं पुस्तकेकृतं
तस्माद्ग्रन्थस्य नामेदं पूर्वोत्तरसुसंज्ञकम् ।····
तया मयोच्यते सारं नानाविधप्रयोगकं
पूर्णचन्द्रकलाग्रन्थे संग्रहः सर्वकर्मणाम् ॥

The paper deals in detail the different topics of the works, the names of authorities quoted like Āgamārṇava Tantra, Kubjikā Tantra, Kumārī Tantra, Yogini Tantra etc. and discusses the time of author.

TS--34 RESEARCH METHODOLOGY IN INDOLOGICAL STUDIES

DR. PIYUSH KANTI MAHAPATRA, CALCUTTA UNIVERSITY

Research reveals new knowledge or data from primary sources, or it may be new interpretation of in the subject area. It is meticulous, accurate and systematic investigation and study. A pattern is necessary to systematize the method of presentation. The principles of this pattern depend on research methodology.

In indological studies the research may be usually historical or descriptive. While the research topic is selected and the research project is identified, the researcher should proceed to utilize the resources. The first step is to approach to resources. The resources are the archaelogical institutions, museums, research institutes, learned societies, manuscript libraries, archives and libraries. The next step is to have access to materials. It means access to library catalogues, reference sources, non-book materials, theses and dissertations etc. The next step is to know the tools of information. These are bibliographies, catalogues of books, catalogue of manuscripts, Government publications, encyclopaedias, indexes and abstracts, conference proceedings, periodicals and special materials.

Then the data should be collected for the research paper. It may be done through preparation of bibliography, reading taking notes from

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

books, periodicals etc. The researcher should be acquianted with the research techniques. These are the methods of finding out the works done, compilation, arrangement and survey of bibliography, examination of materials, compilation of information. The researcher should be acquainted also with the method of noting bibliographical information and references.

The famework of the research paper should contain the following items—statement of the problem, significance of the problem, assumption and limitation, survey of literature, analysis of the research procedure. The presentation of the research paper should be standardised according to specifications laid down by the Indian Standard Institution. The writing of the research paper should be done according to a standard format—the preliminaries, textual matter and references. The researcher should be meticulous regarding the style of writing and arrangement of mechanical items. Systematization in writing the research paper is essential in form, style and content.

TS-35 FLOWER ARRANGEMENT IN ANCIENT INDIA AND ITS IMPACT ON IKEBANA

DR. SUKLA DAS, CALCUTTA

Ikebana, 'the arrangement of living plant materials' is an elaborate and unique art form of Japan with highly developed conventions and complex symbolism which enjoys international acclaim. It is an end product of a traditional art embracing symbolism and philosophy. Stated to have been devised in the sixth century A. D. by a Buddhist priest ostensively by way of floral offering to the Buddha eventually it evolved into a distinct art form.

The Japanese tradition speaks of the Indian monks who tended injured plants with love and compassion and endeavoured to keep them alive. This naturally diverts the focus of attention to India in search of any Indian tradition of flower arrangement with a philosophy of her own.

The concept of Pūrṇa Ghaṭa with flowers, plants and foliage luxuriating from the mouth of the vase which has dominated Indian mythology, art, literature and real life seems to be the primary basis of

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Indian flower arrangement. With a deep-rooted ritual value it symbolised Water Cosmology of the Ṛgveda and the concept of germ of potentiality expressed in the vegetative decorations at the mouth of the Full Vase. That represented the Tree of Life in its diversified urge of the creative process in its infinite Fullness.

Subsequent association of Lakṣmī or Śrī with the Pūrṇa Ghaṭa profusely illustrated in the Bhārut art provides a combination of Abundance and Beauty and this ultimately became the keynote of Indian flower arrangement.

Archaeological finds at Sānchi, Amarāvatī, Sāranāth, Mathurā, Nāgārjunikoṇḍa and Ajantā provide ample materials of conscious treatment of this motif and ancient Indian literature abounds in evidence in its favour as an auspicious and inviting symbol of beauty and plentitude.

Ikebana has certain universally accepted guiding principles like the use of three main lines in the arrangement, avoidance of even numbers or symmetry in the pattern and a preference for odd numbers in the use of vegetative materials. Moreover, symbolism plays a vital role in its ability to convey spiritual enlightenment and the inherent inwardness of appeal.

All these can be traced to ancient Indian tradition though in a less specialised form. Depiction of three-leaf motif or repeated occurrence of three-lotus motif with full bloom, half bloom and a bud is a pointer to this concept of three, the origin of which can be traced Ṛgveda and Yajurveda symbolising the past, present and future or connoting terrestrial, atmospheric and celestial realms. Similarly, odd numbers with emphasis on five, seven, nine or eleven in the number of materials handled to complete the final pattern is met with. The vegetative materials chosen and used symbologically represent life, vigour, productivity and immortality.

However, flower arrangement of ancient India has not in course of time evolved into a concrete art form as in Japan. There initially it was a man's avocation practised by priests, nobility and warriors, the association of the last with flower arrangement being interpreted as an exercise in psychological expansion, creative discipline and yet a longing for peace represented by flowers. This in turn is credited to be an attribute of the Buddhist gospel. Thus the basic influence of the Indian thought propagated along with the Buddhism on the receptive Japanese mind is traceable in Ikebana as in other forms of Japanese art and philosophy.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-36 ADHIKĀRIBHEDA AND RASA REALISATION

Dr. (MISS) S. MEERA

A depicted rasa context does not evoke uniform response from all sahṛdayas. According to the age, temperament, education and mental state of each of the sahṛdaya the reaction differs. The degree of sensitivity possessed by the sahṛdaya too determines the rasāsvāda. Doubtless, conditions of depiction, the writer's and actor's skill play an important part in it. Nevertheless the condition of the sahṛdaya too plays no insignificant part in rasa realisation. So in order to get a supreme carvaṇā analogous to brahmānanda the sahṛdaya should be of a certain cadre of excellence and should possess sufficient amount of knowledge and a suitable frame of mind.

TS--37 ICONOGRAPHIC PECULIARITIES OF A *HARIHARA* (STONE IMAGE) FROM KASHMIR

Prof. P. N. PUSHP

The Paper pinpoints a number of iconographic peculiarities that have gone into the sculptural configuration of a rare *Harihara* of Kashmir. The greenish grey image noticed by the author a decade back in a neglected dumping ground of an old temple at Bijbehara (Kashmir), presents a unique synthesis of the characteristic features of what are now known as the *Maheśamūrti* (Śiva) and the *Caturvyūha* (Visnu). The right half of the image presents the right vertical coverage of the *Maheśamūrti*, while the left half presents the left vertical coverage of the *Caturvyūha* : a highly significant development of iconographic symbology merging the two traditions into an essential unity of spiritual vision. The facial characteristics of the three heads are quite appropriately endorsed by the vertical treatment of the side features right and left without in any way impairing the totality of sculptural diction : the rightside face depicting the *Aghora* (of the *Maheśamūrti*) and the leftside face depicting the *Varāha* (of the *Caturvyūha*). while the central face combines the features of both (*Hara* and *Hari*) superbly integrating the side features in terms of the paraphernalia peculiar to each. While presenting a peep into a new dimension of Indian sculpture (in Kashmir) the Paper takes due note of relevant texts and sculptural documentation available to the author, and hopefully seeks from fellow-participants further light on the development illustrated by the Kashmira *Harihara*. The Paper also carries a brief Bibliography relevant to the study offered.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

TS-38. क्या सभी रस अङ्गी हो सकते हैं ?

लक्ष्मीनारायण साह, समस्तीपुर

प्रस्तुत निवन्ध में रूपकों में अङ्गी रस की स्थिति का आलोचन किया गया है। रूपकों में शृङ्गार, वीर तथा शांत रसों की विवृति अङ्गी रस के रूप में हुई है। लक्षणकारों ने भी अङ्गी रस के रूप में शृङ्गार, वीर और शांत का उल्लेख किया है। भवभूतिरचित 'उत्तररामचरितम्' में करुण की विवृति हुई है। प्रहसन तथा भाण में हास्य रस की प्रधानता है !

प्रस्तुत निबन्ध में मुख्यतया रौद्र, भयानक, वीभत्स एवं अद्भुत—इन चारों रसों की विवृति अङ्गी रस के रूप में संभव है या नहीं—इसका विवेचन सिद्धान्त-प्रयोग की दृष्टि से किया गया है।

TS-39 कालिदास की कृतियों में नृत्यकला

डॉ० सुषमा कुलश्रेष्ठ, दिल्ली विश्वविद्यालय

संस्कृत साहित्य के अप्रतिम कवि कालिदास की कृतियों में उनका विविध-शास्त्र-विषयक पाण्डित्य परिलक्षित होता है। व्याकरण, दर्शन, आयुर्वेद, वनस्पतिशास्त्र तथा सङ्गीत आदि ललित कलाओं में कवि परम निष्णात थे। 'गीतं वाद्यं तथा नृत्यं त्रयं सङ्गीतमुच्यते'। सङ्गीत के अन्तर्गत गायन, वादन तथा नृत्य तीनों को परिगणित किया जाता है। वैसे ये तीनों सङ्गीत की स्वतन्त्र तीन विधायें हैं। इन तीनों के अनेकविध उल्लेख कालिदास की सभी कृतियों में उपलब्ध होते हैं। कालिदास-साहित्य का अनुशीलन करते समय पाठक इतना रस-विभोर हो जाता है कि उनके साहित्य में किस शास्त्र अथवा विद्या के कितने उल्लेख हैं, इसकी ओर उसका ध्यान सहज ही नहीं जाता किन्तु जब केवल सङ्गीत-शास्त्र की दृष्टि से कालिदास-साहित्य का अध्ययन किया जाय तो ज्ञात होता है कि सङ्गीतकला के जितने अधिक उल्लेख कालिदास-कृतियों में हैं, उतने किसी भी अन्य संस्कृत कवि के साहित्य में नहीं। ये सब साङ्गीतिक उल्लेख केवल यूँ ही काव्य में प्रयुक्त नहीं हैं अपितु कवि ने उनका बड़ा औचित्यपूर्ण तथा सरस प्रयोग किया है। सङ्गीत-सम्बन्धी उन उल्लेखों ने कालिदास के साहित्य को एक अपूर्व रमणीयता एवं मधुरता प्रदान की है। वे सब उल्लेख कवि के सङ्गीत-विषयक परम वैदुष्य के सूचक हैं। सङ्गीत के अल्प ज्ञान से युक्त कवि वैसे प्रयोग कभी कर ही नहीं सकता। सङ्गीत की तीनों विधाओं के शास्त्रीय एवं क्रियात्मक उभयपक्षों से कवि भलीभाँति परिचित थे।

कालिदास की कृतियों में नृत्यकला के पग-पग पर दर्शन होते हैं। लगता है, उनके सभी पात्र नृत्यकला में परम निपुण थे। कालिदास के समय नृत्यकला अपनी उन्नत अवस्था में थी और नृत्यशास्त्रीय नियमों से नर्तक, नर्तकियाँ, कविगण तथा दर्शकगण सभी पूर्णतः

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

परिचित थे। तत्कालीन समाज में जन्म, विवाह आदि अनेक अवसरों पर नृत्य प्रस्तुत किये जाते थे। एक विद्या के रूप में भी इसका ज्ञान तथा अभ्यास किया जाता था एवं वार-स्त्रियाँ इस कला में विशेष निपुण हुआ करती थीं। कालिदास ने प्रकृति-चित्रण के प्रसङ्ग में भी नृत्यकला तथा तत्सम्बन्धी अनेक शास्त्रीय शब्दों का प्रयोग किया है। इस शोधपत्र में कालिदास-कृतियों में उपलब्ध नृत्य-सम्बन्धी उल्लेखों को प्रस्तुत कर कालिदास की नृत्य-कला-दक्षता को दर्शाने का प्रयास किया गया है।

TS-40 संस्कृत पत्रिकाओं में प्रकाशित ललित साहित्य का मूल्यांकन

श्रीमती सुन्दरी सिद्धार्थ

संस्कृत साहित्य की विशालता और महानता प्रत्यक्ष है। पुरातन, शाश्वत वैदिक साहित्य की महत्ता को पहचानकर स्वीकारा जा चुका है। लौकिक साहित्य के क्षेत्र में भी अध्ययन व अनुसंधान की कमी नहीं। पर वह है प्राचीन संस्कृत साहित्य। तो फिर वर्तमान और भविष्य का संस्कृत साहित्य भी है क्या? हाँ है और होगा।

किसी भाषा में ग्रथों का लिखा जाना केवल इस बात को प्रमाणित करता है कि उस भाषा को समझने वाले विद्वान् अनेक हैं; उसकी साहित्यिक दृष्टि से मान्यता है; वह भाषा मृत नहीं है। पर यदि उसी भाषा में पत्र-पत्रिकाएँ प्रकाशित होती है तो उसका संकेत और भी व्यापक होता है। संस्कृत में प्रकाशित पत्र-पत्रिकाएँ याद दिलाती हैं कि आज भारत में पचपन हजार लोग इसे बोलचाल में व्यवहृत करते हैं, उससे भी अधिक लोग इस भाषा में लिख सकते हैं और इसको पर्याप्त मात्रा में समझने वाले तो कोटिशः हैं।

प्रकाशित पत्रिकाएँ प्रमाणित करती हैं कि संस्कृत जीवित है, समय के साथ चलने के लिए तैयार है। प्राचीन साहित्य की तुलना में, पत्रिकाओं की यह साहित्य–**विषय शैली** और **स्वरूप** की दृष्टि से—एक नये राह का प्रवर्तक है, वह राह जो उसे अन्य साहित्यों के बाहों में बाहें डालकर साथ-साथ चलना सिखाता है।

पत्रिकाओं के इस साहित्य में उल्लेखनीय बात है—विषयवैविध्य। उदाहरणतया—प्राचीन साहित्य के आलोचनात्मक अध्ययन के अतिरिक्त कुछ एक विषय हैं––दार्शनिक सिद्धान्तों की चर्चा, अध्यात्म व संस्कृति सम्बन्धी विषय, अद्यतनीय राजनीति चर्चा, विज्ञान विषय, अन्य भाषाओं के साहित्य का अनुवाद तथा प्राचीन और नवीन सिद्धान्तों व समस्याओं को लेकर मौलिक कवियों की रचना जैसे काव्य, नाटक, निबन्ध, यात्रावर्णन, कथा आदि। चुटकुले आपबीती व सूक्तियों का भी सन्निवेश है। इस प्रकार संस्कृत भाषा की क्रियात्मकता और व्यावहारिकता का पूरा लाभ उठाया गया है। अपि च Oriental Conference जैसे सम्मेलनों की जानकारी भी पाठकों तक पहुँचाई जाती है।

रूढ़िवादी लोग आजकल की रचनाओं को साहित्य मानने में हिचकिचाते हैं क्योंकि आधुनिक परिवेश में आकर संस्कृत कुछ बदल गई है। परन्तु भाषा नहीं बदलेगी तो और

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

क्या बदलेगा ? वैसे भी संस्कृत एक होने पर भी विभिन्न प्रान्तों में व्यवहृत होती हुई अनेक रूप धारण कर लेती है। अतः पत्रिकाओं की रचना को भी साहित्य मान लेना ठीक ही है।

इस साहित्य के व्यापक अध्ययन से स्पष्ट है कि यह अनेकांगी है तथा इसका महत्व भी कम नहीं।

(१) भाषा और स्वरूप की दृष्टि से इसमें पर्याप्त मात्रा में प्रान्तीय भाषा शैली का तथा विदेशी साहित्य का प्रभाव पड़ता है।

(२) इस साहित्य के द्वारा, बीसवीं शताब्दी के समाज का एक सच्चा और स्वाभाविक चित्र अंकित किया जा रहा है।

(३) भारत में ऐसे अगण्य लोग हैं जो संस्कृत पढ़ना चाहते हैं पर बृहत्काय साहित्य को पढ़ने की उनमें क्षमता नहीं। उनके लिए पत्रिकाओं में उपलब्ध साहित्य एक वरदान है।

भविष्य के लिए कुछ ऐसी योजना बन जाना चाहिए कि उत्तरोत्तर पत्रिकाओं का साहित्य उन्नति करता जाय। नूतन संस्कृत साहित्य का यह शैशवकाल है। हठात् उत्कृष्टता की आशा नहीं की जा सकती। सम्यक् सम्वर्द्धन से ही यह भलीभाँति बढ़ेगा और अपने अभिभावकों को–संस्कृत विद्वानों को–गौरवान्वित करेगा।

TS-41 रेडियो तथा रंगमंच के लिए पात्रों का संकलन–शिल्प

मालती टंडन, मैसूर

प्रत्येक नाटक अथवा रूपान्तर का आरम्भ कुछ चरित्रों के निर्माण द्वारा संभव होता है। कृति का आन्तरिक सौन्दर्य किसी कहानी पर आश्रित होता है और वह कहानी निश्चय ही कुछ चरित्रों के निर्माण की आधार शिला पर खड़ी होती है। चरित्रों पर नाटक की नींव रखी जाती है। नाटकीय-कृति का कथानक तथा पात्र निर्वाचन अन्योन्याश्रित होते हैं। एक के अभाव में दूसरे की कल्पना असंभव है। यदि कोई कहानी है तो उसके पात्र, कुछ चरित्र उसमें अवश्य होंगे और यदि कुछ चरित्र हैं तो उनके साथ कोई कहानी अवश्य जुड़ी होगी जो उनके कार्य-कलापों को व्यक्त करेगी।

"प्रत्येक पात्र के क्रिया कलापों में उसके चरित्र की प्रतिछाया ही परिलक्षित होती है।" विभिन्न परिस्थितियों से घिरा मनुष्य किस प्रकार घटनाओं तथा अन्य चरित्रों की प्रवृत्तियों से सामंजस्य स्थापित करते हुए फल की प्राप्ति करता है, ऐसी अनेकों स्थितियों का दिग्दर्शन करना रचयिता का उद्देश्य होता है। नाटक में चरित्र के विकास के महत्व पर प्रकाश डालते हुए आर्थर जान्स ने भी कहा है, "किसी नाट्य-गृह सम्बन्धी कृति में जब तक

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

कथानक, घटनाएँ तथा परिस्थितियाँ किसी पात्र से सम्बन्धित न हों, वह कृति तुलनात्मक रूप में अबौद्धिक होगी। उन्हें चरित्र चित्रण के विकास की एक कड़ी होनी चाहिए।"*

इस विकास की प्राप्ति रंग नाट्य अथवा रेडियो नाटक अथवा रूपान्तर का रचयिता विभिन्न साधनों से, विभिन्न माध्यम के अनुकूल करता है। रंगनाट्य का लेखक अपने चरित्र को अधिक प्रभावपूर्ण व्यक्तित्व प्रदान करने के लिए घटनाओं तथा संघर्षों को नाटक में स्थान दे सकता है, सहायक पात्रों तथा सहायक लघु कथाओं का प्रवेश करा सकता है, जो नाटक के प्रधान पात्रों के चरित्रों का विकास करने में अधिक सहायक होते हैं। इसके अतिरिक्त उसे मुख्यत: दृश्य तत्व तथा रंगमंच उपकरणों की अन्य सुविधाओं का भी सहयोग प्राप्त होता है, ये सभी तत्व मिलकर पात्रों की चरित्रगत विशेषताओं को उभारते हैं। किन्तु इसकी तुलना में यदि हम रेडियो-रूपान्तर या नाटकों की सुविधाओं की ओर दृष्टिपात करते हैं तो हमें उसके अल्प साधनों तथा सीमाओं का बोध होता है जिनका बन्धन रूपान्तरकार को सीमित साधनों द्वारा ही चरित्रों का विकास करने के लिए बाध्य करता है। रेडियो-मंच के श्रव्य मुख्य सिद्धान्त तथा काल तत्व के बन्धन के कारण लेखक को सीमित घटनाओं, संघर्षों तथा प्रयत्नों के द्वारा ही पात्रों के चरित्र-चित्रण तथा विकास को व्यक्त करना पड़ता है, क्योंकि इसके अतिरिक्त उसके पास किसी विकल्प के लिए स्थान नहीं।

श्रव्य मंच का पात्र संवादों के सहयोग तथा वाणी के माध्यम से ही रूपान्तर में वर्णित प्रत्येक प्रकार की भूमिका निभाने को अग्रसर होता है और क्रोध, ईर्ष्या, प्रेम, द्वेष, भय, त्रास, प्रसन्नता, विषाद सभी मनोगत भावों तथा अनुभूतियों को केवल संवाद उच्चारण के कौशल से ही वाणी के आरोह अवरोह द्वारा व्यक्त करना सम्भव होता है। जो चरित्र इन भावों को वास्तविक रूप में अभिव्यक्त करते हैं वे ही दर्शक अथवा श्रोताओं की अनुभूतियों से तादात्म्य स्थापित कर पाते हैं। इतने उत्तरदायित्वपूर्ण कार्य के लिए निश्चय ही लेखक को पात्रों का निर्वाचन रंगमंच अथवा रेडियो मंच के साधनों के अनुकूल विशेष सूझ-बूझ से करना पड़ता है क्योंकि जहाँ यह तादात्म्य स्थापित हो जाता है वहीं लेखक द्वारा पात्रों के निर्वाचन तथा शुद्ध चरित्र-चित्रण के कर्तव्य की परितृप्ति होती है। उपरोक्त विश्लेषण के आधार पर रंगनाट्य तथा उसके रेडियो रूपान्तर के लिए पात्रों के निर्वाचन तथा चरित्र चित्रण का शिल्प विस्तृत व्याख्या की अपेक्षा रखता है।

---

*. Story and incident and situation in the theatrical work are, unless related to character comparatively unintellectual. They should only be an other phase of development of characterization." —Henry Arthur Jones

Hudson : An Introduction to the Study and Literature, p 186.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

14. SOUTH-EAST ASIAN STUDIES SECTION

SE--1 TRADITION OF AJI ŚAKA : ITS HISTORICITY

BHASKAR CHATTERJEE, BURDWAN UNIVERSITY

The old Javaness legends say that the first Hindu king of Java was Aji Śaka. Local traditions attribute to him the first introduction of letters, government and religion. The local legends quoted by the Chinese historian place this event in A.D. 56. Javanese tradition has but little historical value, according to some, and we have to go back to the ancient inscriptions of the Malay Archipelago, contemporary notices in Chinese annals etc. to reconstruct the history of Indo-Javanese relations.

The use of the Śaka era in Javanese epigraph, since the 8th century is not without significance. The earliest record of Java dated in the Śaka era is the stone inscription of Sañjaya of Śaka 654 (732 A. D.). The stone inscription of Sangguran (Minto-stone) of Śaka 850 (928 A. D.) is in the Kavi language but has two Sanskrit stanzas at the beginning. It is suggested that Śaka era was introduced in Java by the merchants of the Western part of the Deccan.

The Śaka Satraps of Western India are known to have used a continuous reckoning from the year 41 to the Year 310, and there is least doubt that this has to be identified with the Śaka era. It is not unreasonable to suppose that the merchants of the Western Deccan who were responsible for the introduction of the Śaka era had been well-connected with the Western Kshatrapas.

The traditional date A. D. 56 for the foundation of an Indianised state in Java at the initiative of Aji Śaka points to a period, when a branch of the Śakas, scattered under the pressure the Parthians, moved towards the south and carved out a kingdom in and around Gujrat, having an easy access to the great port of Barygaza or Bharukachhaa (modern Broach). During the period of cofusion following the disintegration of the Śaka kingdom in North-West India, Aji (recalling the name of Azes), the Śaka chief, might have led a group of Śaka adventurers, who were protagonists of Hindu culture, to embark upon a sea-voyage to Indonesia in search of new land for settlement.

The descendants of Aji Śaka seem to have continued trade and commerce with Java and ultimately settled in the island some time after

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

the downfall of the Śaka power in Western India in the beginning of the fifth century. The settlement of the Śakas in Java on a large scale was followed naturally by the introduction of the Śaka era, which, in course of time, came to be used in the official records.

It is difficult to explain the import of the name of the Śaka chief Aji without assumig his role in the history of Indo-Javanese relations.

SE--2 ŚĀKTISM IN ANCIENT SOUTHEAST ASIA

PRANABANANDA JASH, SANTINIKETAN

Since the days of Brāhmaṇical settlement in Southeast Asian countries, Hinduism occupied an important position in the domain of the religious structure. Although we have evidences showing the prevalence of the cult of Śakti worship in these countries, yet its popularity, needless to say, was not as much as those of Śaivism, Vaiṣṇavism and Buddhism.

A close scrutiny of the epigraphical records reveal that the goddess was known by different names, viz. Bhāgavatī, Mahābhāgavatī, Devī, Mahādevī, Bhumiśvarī, Mātṛliṅgeśvarī, etc. The worship of Śakti seems to have been widely prevalent in the southern region known as Kauṭhāra. In the temple of Po-Nagara we find the establishment of the goddess Yāpu Nagara or Bhāgavatī Kauṭhāreśvarī. Iconographic representations of the goddess are not unknown; and even in some of the bas-relief representations hailing from Myson, Chien-Dong and elsewhere the deity is nicely resented with different attributes in her hands. The black stone image of a ten-armed goddess from Nagar at Nha Trangs is a beautiful representation of this type. The deity, seated cross-legged, holds dagger, lance, bow, arrow, elephant goad, shield, discus and conch-shell; and the two remaining hands are placed on the two knees with palm upwards.

SE-3 ON THE NATURE AND SOURCE OF THE DEVADATTA LEGENDS IN THE BOROBUDUR SCULPTURE

BISWADEB MUKHERJEE, SANTINIKETAN

Reconstruction of the legends as depicted in Borobudur— comparison of the different component elements of these legends with different literary

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

versions preserved in Chinese, Pali, and Sanskrit— a critical examination of the earlier view suggesting a dependence of the Borobudur version of the legends on the traditions preserved in the Lalitavistara— were the legends based on any particular literary version or a popular oral version— where did this originate, in India or in Borobudur ?

SE-4 SOME FORGOTTEN CHAPTERS OF CULTURAL EXCHANGE BETWEEN INDIA AND BHUTAN

B. CHAKRAVARTI

Many writers on Bhutan take it for granted that Buddhism came to Bhutan via Tibet. This is because they try to trace the history of Bhutan from the Tibetan sources, especially from the Buddhist religious history (chhous byung). Such history of Bhutan thus begins only from the time when the Tibetan king Srongstengampo built two temples (Lhakhangs) in Bhutan, namely the Kyichu Lhakhang in Paro and the Jampe Lhakhang in Bumthang in the 7th century A. D. The pre-Buddhist and non-Buddhist events, do not find much place or significance in Tibetan religious Histories (Chhos-byung). Hence the history of Bhutan based on those chhosbyungs cannot throw much light on events before the 7th century A. D. But the Indian authentic sources like Rājataraṅgiṇī clearly mentions that Bhutan produced an eminent Buddhist monk by the 5th century A. D. from which it can be reasonably inferred that Buddhism was propaged into Bhutan earlier to the 5th century A. D.

According to the Rājataraṅgiṇī, the king of Prāgjyotiṣa was initiated into spiritual dicipline by the eminent Bhutanese preceptor 'Stonpa' in the 5th century A. D. and the king sent his trusted and wise preceptor as escort of his princess Amṛtaprabhā to Kashmir when he gave her in marriage to prince Meghavāhana of Kashmir. Kalhan also mentions that Stonpa built a Stupa in Kashmir and named it in his own language (tadbhāṣayā) as 'Lhostonpa' because stonpa hailed from the country of *Lho (Lho-yul)* Bhutan. M. A. Sein who disputed the chronology of Rājataraṅgiṇi on many other events has the following remarks to offer on the historicity of Stupa :—

The Amṛtabhavana Vihara which Kalhana mentions as having been founded by Amṛtaprabhā, Meghavāhana's chief queen was known already to Ou-Kong. The attribution of a Stupa, known by Tibetan designation

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

(Lho-Stonpa) to the Guru of this foreign queen seems also to rest on genuine tradition.

Again from the excavations of Kamta ruins at Rangpur in Bangladesh, we find that the Khens of central Bhutan established a dynasty in Kamta (Kamrupa) during the 15th century A. D. Gait also mentions about this dynasty; its last king Nīlāmbar was overthrown by Hussain shah in A. D. 1498. The Khen Kings eminently contributed to the cultural exchange between India and Bhutan; though this is a forgotten chapter now.

In the Dzongs and temples of Bhutan we come across the *yabyum* (images of god and goddess in conjugal union) and the lamas very often identify them as goddess Kāli so that an Indian visitor to the shrine can understand these easily by association with the image of goddess *Kāli* he might have seen in Bengal. This is quite apt. The Hindu goddess Dakṣiṇākāli is *yabyum* which is evident from the description prescribed for her meditation as 'enjoying conjugal union with her consort lying below her' (viparītaratāturām). The goddess used to be represented by an earthen Jar (ghaṭa) in which a mangoe twig with leaves was put to symbolise fertility. The jar symbolises the womb and the twig symbolises sprouting. In fact, this has been the theme of an Indus Valley find in which a plant projects itself out of the womb of a female.

The earthen jar still represents the deity in other parts of India. But Bengal seems to have developed the art of earthen image making under the influence of the expert Bhutanese *Zenzops* (image makers) who are likely to have been brought in by the Khen king of Kamta. The images of goddess Durgā, Sarasvati, Kāli which are built in Bengal have no parallel in the Uttar Pradesh or Andhra Pradesh but they closely resemble the earthen images of the Mahāyāna gods and goddesses of Bhutan.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

15. WEST ASIAN STUDIES SECTION

WA--1 ARCHIVES OF ISTANBUL AS A SOURCE FOR INDIAN HISTORY

DR. N. AKMAL AYYUBI, ALIGARH MUSLIM UNIVERSITY

The paper is divided into three parts. First of all a general description of the archives of Istanbul is given. Some important source materials of Indian history are introduced in the second part which are preserved in the archives of Istanbul. And in the last scholars of Indian history are requested to make use of these archives as a source for Indian history.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

16. RABINDRANATH AND ORIENTAL STUDIES SECTION

ROS-1 THE ORIENT : THE OCCIDENT—AND RABINDRANATH

BHUDEB CHAUDHURI

Can the Orient be attributed with a creed or even an individual character of its own—or the Occident, and if so, how ? Next comes the more relevant question as to how did Rabindranath, with his incomprehensible imaginative sensibilities react to these propensities, of course, if there be any at all.

As to the first, Orientalism initially may seem to conform to a regionalistic connotation tending to transgress even hereditary predilections. The civilization in India, for example, is claimed to be predominantly Aryan; and we know, the Indo-Aryans owe their origin to the Indo-European stalk. On the other hand, the Chinese people belong to a completely different ethnic source. Yet Rabindranath, in an obvious attempt to identify the innate kinship of the two eastern people in contrast to the inherent traits of the westerners, observed once—(1) 'The physique of European Civilization is comprised of politics". And (2) The body of the Oriental Civilization is 'dharma'.

Hence the basic problem emerging thus is to get hold of the mysterious historical process which could envisage an affinity of outlook and overall values asserted by regional proximity superseding the organic ties of flesh and blood.

Next flourishes the fact that Rabindranath at an initial stage, observed a fundamental divergence of outlook amongst the civilizations of the East and the West, and was himself preponderantly inclined towards the Oriental values; yet, ultimately, as a devout Indian he discovered, "we cannot remain aloof, unresponsive, heedless of any give and take (between the 'East and West')—that would mean impoverishment of India's history itself".

So, it became his life's mission to strike a note of complete unison between the two—a note of 'Unity in diversity'. And Rabindranath was a visionary out and out—a 'Kavi' unmixed, as conceived of by the 'Upaniṣats'. He sat as if meditating like the poet-seers of ancient India which led to the discovery of an evergrowing unfathomable dimension of man denouncing all limits of time, space and species culminating into the final image of the 'Universal man' of poet's vision.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Here was struck a new note of expectancy for the redemption of the modern technocratic society infested with its chronic problems of distrust, disharmony, aggression and ruthless frustration.

ROS-2 RABINDRANATHA AND SANSKRIT LITERATURE

Dr. KALPIKA MUKHERJEE, SANTINIKETAN

Rabindranatha is primarily a poet, kavi. The word Kavi used fairly frequently in the Vedas, has been interprated by Sāyaṇācārya as Krānta-darśī, i. e. one who is endowed with insight, a seer.

To poet Tagore life had been a revealation—a revealation of truth, a phenomenon which to Indian mind had never appeared as independent of Beauty. Throughout his life Rabindranatha had been an ardent worshipper of Truth and Beauty.

His realisation of truth upon which rests the entire philosophy of his life, and which has to a large extent conditioned his social and political thought has been vastly influenced by the Vedic literature.

In order to realise Truth, he, like the Vedic Seers has prayed for long life, strength, both physical and mental and an open heart. When the ego which he designates as the 'lower self' and which acts as a barrier between the 'Vyaktimānava' and the 'Visvamānava' is removed, the individual will feel himself as one with the Universal self and enjoy the Supreme Bliss.

The universe is a mystery. To poets, it is a play of the Creator. He cherishes manifold forms by his poetic power. God is also a dancer, The static Creator when engaged in creation takes to a dynamic form. 'Pure Being' takes to a 'Rhythmic Becoming'. The universe is therefore never alienated from its Creator. This idea found in the Ṛgveda, reveals itself through Rabindratha's concept of Naṭarāja.

The influence of Rāmāyaṇa and the Mahābhārata on the social and political thoughts of Rabindranatha can hardly be overlooked. What has appealed him most is that the Rāmāyaṇa is not the praise of divinities but the song of human glory.

The classical sanskrit literature especially that of Kālidāsa has opened a new vista to poet Tagore. Kālidāsa's romanticism, his attitude towards Nature and life, his conception of Beauty have found their courses in Rabindranatha. The glory of inheritence cannot be denied. Nor can we deny his striking originality of thought in all its aspects.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ROS-3 ON A COMPARATIVE STUDY OF TAGORE'S POEMS AND UPANISHADIC THOUGHTS

DR, (MRS) ARUNA MADHOW, PATNA

This paper presents a brief discussion of some poems of Rabindranath Tagore with a comparative study of certain Upanishadic Thoughts in sections, such as :—

(i) Essentials of Truth and Reality....ATMAN the Reality.... Oneness of ATMAN and BRAHMAN,

(ii) Creation of the Universe,

(iii) Relation of Brahman and the Universe,

(iv) Essentials of man's individual soul....Relation of man and the Universe,

(v) Harmony between the spirit of the world and man's spirit.

ROS-4 TAGORE AND MODERN INDIAN LITERATURES

DR. PRABHAKAR MACHWE

1. Tagore, the bridge betwecn tradition and modernity. Togore's views on tradition and modernity in litereture.

2. Tagore's debt to clssical Indian languages—Sanskrit, Prakrit etc.

3. Tagore's interest in other Indian languages and their literatures e. g. *Hundred Poems of Kabir*, or translation of Guru Nanak's *Pada*, or Tukaram's poems etc.

4. Influence of Tagore on Modern Indian Poetry from 1913 (Nobel Pize for *Gitanjali*) till 1941, and after :

Content : Themes :
Nature
History
Man and Woman
Man and Society

Form : Lyrics
Odes
Blank Verse and Free Verse
Prose-poems
Nursery rhymes, *Tanka* and *Haiku*.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

5. Influence of Tagore on Modern Indian short story.
6. Influence of Tagore on Modern Indian Novel.
7. Influence of Tagore on Modern Indian Drama.
8. Influence of Tagore on litetrary and art criticism
9. Tagore and the dialogue between regionalism and nationalism—the search for identity and seeking roots in folklore.
10. Tagore and the dialogue between nationalism and internationalism—pacifism, universal brotherhood.

[Each of these topics will be dealt with in details with special reference to authors and works in literatures in four sectors : (a) Eastern : Assamese, Oriya; (b) Southern : Tamil, Telugu, Kannada, Malayalam; (c) Wetern : Marathi, Gujarati, Sindhi; (d) Northern-Hindi, Urdu, Panjabi, Kashmiri]

ROS-5 THE INFLUENCE OF KAVI JAYADEVA ON RABINDRANATH

KISHORI RANJAN DAS, BIRBHUM

It is an established fact that Rabindranath was greatly influenced by the Upanisads and Kalidasa in a word by the classical language and lIterature of India. In different writings of Rabindranath, it is easy to show it. Rabindranath had wished even, had I been at that time of Kalidasa.

But Jayadeva, the poet of "Gitagobindam" of the middle age, also greatly influenced Rabindranath of modern age.

Rabindranath himself admitted in his 'Jibansmṛti' (an autobiographical essay) that he was very much influenced by the rhythm of the slokas of Jayadeva from the very boyhood. Although he could not understand the meaning of those slokas, at that time, yet he used to read those repeatedly only because of the charm he used to feel in heart of those beautiful metrical compositions. Its rhythm and language created an impulse of great joy in his mind, which was most significant to him.

Afterwards, Rabindranath followed the ideal path of Jayadeva regarding the metrical composition, its lucid order and rhetory in many of his works viz-'Meghdoot', Manasi Kavya, 'Swapna', 'Varsamangal', 'Madan Bhasmer purbe/pare' of Kalpana Kavya etc.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Rabindranath followed Jayadeva willingly to create the rhythmical beauty of his songs also and he borrowed the language and style from Jayadeva to depict the natural beauty of his poems too. It reflects Rabindranath's love for study of oriental language and literature.

Lastly, it is a co-relative to say that the two biggest fairs of Birbhum (W. B.) in the same month of Pous, one on the 7th of Pous at Santiniketan and another on the last day of Pous (i. e. Pous Samkranti) of Joydev—Kenduli relate to Rabindranath with Jayadeva. In those fairs, the Baul Sammelan reminds us the influence of Jayadeva on Rabindranath, indirectly.

Now, it is concluded that Rabindranath was greatly influenced by Kavi Jayadeva in various ways. As a result, modern Bengali literature enriched in the present era by Rabindranath.

ROS--6 ORIENTAL TRADITION : EDUCATION : RABINDRANATH

P. R. CHAKRABARTY

Whatever may be the interpretations of Oriental tradition, one thing is sure that it is the inherited or transmitted property which implies some ways of acting that are habitual in a certain area or among a certain people. But in the final analysis it is an idea. And as idea-ism, it includes all the elements of social life. As such it cannot but influence the educational problems of a country be they contemplative or active.

So if we are to think of an educator, born and brought up in the lap of an oriental atmosphere and steeped in oriental traditions, we naturally expect that his educational theory and practice will primarily be sustained by the same. And Rabindranath, as an educator is a case in point. But this is not the whole story. For here as elsewhere this multisplendoured personality developed a manner of his own. And we may call it "Eclecticism in Education", which aims at (i) bringing the diverse cultures of the East into more intimate relationship with one another, and (ii) approaching the science and culture of the West realising that the concord of the East and the West may lead to world harmony. In fine, education to him, is a sort of pilgrimage in search of the unity between the past and the present—and the unity between the East and the West.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

In order to realise this, we cannot do better here than to analyse his concept of education from four pivotal points of Education : (1) Educator (2) Educand (3) Environment and (4) Curriculam.

ROS--7 A STUDY ON THE CONCEPT OF ŚIVA IN KĀLIDĀSA AND RABINDRANĀTH

BIPIN MISHRA

Kālidāsa and Rabindranāth, were not only the perfect embodiments of many-sided genius but also their poems bear testimony to the vast extent and characteristics of themselves. As a result, they do not represent only the contemporary age but also they are the representatives of the ages to come. In some respects their philosophy differs from each other, while in others they resemble each other.

Here in this humble approach, an attempt has been made to highilght a particular aspect of their co-relation of ideas. Śiva occupies a very prominent place in the works of both the poets. In the concept of Śiva, Kāildāsa had tremendous impact on Rabindranāth. Apparently this impact is so deep-rooted that it seems that Rabindranāth himself adorned his impression of Śiva with the same concept as was done by Kālidāsa.

But if we make a thorough analysis of the fact it is found that even though, there is similarity between the concepts of both the poets, yet, there are individual characteristics of both the poets and in some respects Rabindranāth, rather, surprised Kālidāsa in the profoundness of his concept of Śiva.

ROS--8 TAGORE'S CONCEPT OF VISWA SAHITYA AND COMPARATIVE LITERATURE

DR. INDRANATH CHOUDHURI, DELHI

It was in the year 1907 Tagore used the term *Viśwa Sāhitya* to explain what is khown as Comparative Literature in English. The term Comparative Literature occurred for the first time in a letter by Mathew Arnold in 1848. H. M. Posnett was, infact, the first scholar who put the

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

term on the title of his book in 1886. C L implies a study of more than one literature and uses Comparison as its main instrument. It is true that anybody wanting to single out the special characterestics of a work compares it unconsciously almost automatically with similar works, whereas for a comparatist while defining one artist or work by another with his conscious method of comparison it becomes fundamental to him. Comparative Literary studies operate horizontally across linguistic barriers and also vertically by including other areas of knowledge and belief. Comparatism, in other words, is a certain temperament or turn of mind a synthetic turn of mind concerned to extend, "the investigation of literature both geographically and generically" (Remak). Tagore's concept of *Viśwa Sāhitya* demands a comprehensive attitude to the literatures of the world as one whole with numerous historical and spiritual inter-relations. To discover and study these inter-relations is the specific task of this new discipline (Buddhadeva Bose). Moreover, it also includes the study of man's creative process. What the poet expresses is a state of his soul; it can produce no effect except on souls kindered to it and are prepared to receive it. In order to judge a work of art the true critic must place himself in the poet's position or point of view. If the poet creates, the critic must re-create; and the judicial activity, being reproductive, is essentially identical with the productive. The only difference lies in the diversity of circumstances, in the one being assertive and the other receptive.

(1) Thus this paper will deal with Tagore's term *Viswa Sahitya* (world literature) in relation to Comparative Literature;

(2) Literature not merely as the efforescence of a language but also as the product of a literary tradition as enumerated by Tagore which has been forged by extra-linguistic factors leading to the inter-disciplinary aspect of C L;

(3) Tagore's analysis of the creative process in reference to the theory oriented poetics which needs tools of comparison and contrast for its enquiry to unfold the aesthetie perspective in the study of Comparative Literature.

ROS-9 RABINDRANATH TAGORE : A PĀṆINI FOR MODERN BENGALI

Dr. M. K. SEN, BURDWAN

On 12 Āsvin 1308 (i.e. about 78 years ago) Rabindranath Tagore presented at the fifth monthly conference of the Bengali Literary Society

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

("Vangiya Sāhitya Parishat") a paper on *Kṛt* and *Taddhit* in Bengali. In that paper he had collected a fairly large number of native Bengali words derived by the *Kṛt* and *Taddhit* processes. Those words had so far been *not* allowed entry into chaste or written Bengali. In the same conference strong objections were raised to Tagore's liberal use of thitherto untouchable words. But MM. Satishchandra Vidyabhushan, who was present in that conference, said that Tagore deserved the title of 'Pāṇini for Bengali' by virtue of the pains he was taking to determine the nature of the Bengali language.

Unlike Aurobindo who wanted to treat the South Indian Languages as members of the Indo-Germanic Family i.e. *not* as members of Dravidian Family of languages, and thereby begged to differ from Max Müller *et al.*, Tagore rested content in limiting his attention to the Eastern Indian languages, particularly Bengali, and he admitted of the Indo-Germanic parentage of Bengali, in his inimitable language.

In coming to the conclusion that Bengali still pointed at a distant starting-point in the far-off West, Tagore places his thesis like a professional linguist. That is to say, he presented quite a formal descriptive-linguistic account of Bengali language.

Tagore leaves enough evidence in his linguistic speculations (medium : Bengali) of his having read up the linguistic treatises available in his day. By the way, he points out that our *cognomen* for Bengal or India, for that matter, *mātṛbhūmi*, has been translated from the English phrase 'motherland' (Bhāratvarsha is *not* a mother's name, because Bhārat is 'fatherland *per se*'). "One shall do well to remember that the name *Hindostan* was given to our country by Moslems. The other name that is current, 'India', is also given by strangers." Works by Beames, Hornley, Bopp were familiar to Tagore (those were not the days of Jesperson sturtevant and Mario Pei). In *Vanglā Bhāshā Pircay, Rabindra Rachanavali, Vol.* 16 and elsewhere, Tagore has attempted to render this service to his mother tongue : he has tried to make a 'formal' study of it.

The merit (*or* blemish !) of this paper rests on the quality and/or accuracy of the English rendering of Tagore's *obiter dicta.* I have spared no pains in keeping as close to the original as possible. Translators are not always traitors !

The paper is being presented with the belief that this aspect of Tagore's genius has not earlier been brought to light.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

ROS-10 RABINDRANATH ON ASOKA

Dr. SUDHANSU BIMAL BARUA

Rabindranath was not a conventional historian. But he had a profound love for history, particularly the history of India. His genius illuminated the vital stages of Indian history. Beginning from the Vedic age he went through the Buddhist period, the age of the Rajputs, the Marhattas and the Sikhs. His exposition of the history of India did not fail to draw the attention of eminent historians like Sir Jadunath Sarkar.

It seems that no other period of ancient Indian history has been so vividly reflected in his writings as the age of the Buddha and the Buddhist period. He revealed the greatness of the Buddha and the Buddhist period in his poems, dramas, songs and inimitable prose writings. He paid his homage to the Buddha as the greatest man ever born on this earth and mentioned the name of Asoka as the greatest emperor of the world.

ROS-11 RABINDRANATH TAGORE : THE HISTORICAL VISION OF A POET

Dr. TARASANKAR BANERJEE, SANTINIKETAN

The brightest luminary among the great figures of modern Indian literature Rabindranath Tagore was essentially a thinker of highest order. Though not a professional historian, he had a rare vision of history, especially India's history, that marked him out among those who sought to understand and propagate the essence of Indian culture in the late 19th and the first half of the present century. Apart from his purely historical writings, Tagore's historical thinking was reflected in many of his essays, dramas, novels, etc. It was but natural for a sensitive man like him to be interested in India's historical problems. To him a study of India's history was essential to understand the *Swadesh*. But he lamented that Indian history which was being taught and read during his time was not true history of people but a projection of the mind of the European writers who should, however, be given credit for initiating modern Indian historical studies. But he asked, "how long should we depend on the European writers ?" It is interesting to note that he was fully aware of imbalances of the British Indian historiography and urged a rewriting of India's history

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

which should project Indian India. In this he would discard the dynastic histories, pure and simple and the mere accounts of, Governors-General. He could also rise above the 'Gangetic Valley bias' in the early modern Indian historiography and gave the Dravidian elements their due place in making of India's history.

Tagore's sense of history was interwoven with his internationalism and humanism. As such, he could visualise a tussle—"at one impulse cosmopolitanism is leading us out of home; at the next, the sense of nationality is bringing us back to our community. On the one hand universality is tempting us to abandon our racial individuality,—on the other, we are realising that if we loose our national distinctness, we shall loose universality at the same time." Though he longed for the discovery of the national self, he could not always see eye to eye with nationalist historians of the early present century. But he thought that a neutral, rational historian could profit from the studies of the imperialist and nationalist historiographies which projected two sides of the same coin. It is very interesting that Tagore did not believe in the restricted connotation of the 'sources of history'. Here he very much resembled Marc Bloch. Rabindranath did believe that history was not an abstract intellectual exercise only, but it was a matter which could be and should be propagated among the people through dramas, *yatras*, and *palagan*. He was aware of the utility of advanced methods of teaching history. The instructions he gave through his letters to teachers of his school amply proved that he was much ahead of his time in this regard. The relevance of Tagore's historical vision lies in the fact that it can be profitably utilised in rewriting Indian history without depending much on the purely Western models of historical studies.

ROS-12 निराला काव्य पर रवीन्द्र प्रभाव

नरेन्द्र गुप्त, होजाई (असम)

रवीन्द्रनाथ का प्रभाव समसामयिक बंगला ही नहीं अपितु भारतीय भाषा के साहित्यकारों पर कुछ न कुछ पड़ा है। हिन्दी साहित्य में सूर्यकान्त त्रिपाठी "निराला" का पदार्पण इसी युग में बंगाल की भूमि पर हुआ था। इनकी प्रारम्भिक शिक्षा बंगला माध्यम से हुई। अतः हिन्दी के कवियों में रवीन्द्रनाथ का सर्वाधिक प्रभाव "निराला" पर पड़ा है।

रवीन्द्रनाथ जन्मना आनंदवादी रोमांटिक कवि हैं। कालिदास, जयदेव, शेली, वर्डसवर्थ आदि उनके प्रेरणा स्त्रोत हैं। निराला के रोमांटिक और आनंदवादी भावधारा का

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

मूल स्त्रोत रवीन्द्रनाथ ही हैं, परन्तु अपनी आर्थिक और सामाजिक बाधाओं के कारण ये रवीन्द्रनाथ के समान आनंदवादी न होकर बहुत कुछ यथार्थवादी बनने के लिए विवश हुए।

रवीन्द्रनाथ के काव्य में 'जीवन देवता' का बोध मुख्य स्त्रोत उपनिषद् है। "निराला" के काव्य में यह प्रभाव रवीन्द्र और उपनिषद दोनों का है, जिसे "निराला" ने निजस्व रूप देकर अभिव्यक्त किया है, जिससे रवीन्द्र प्रभाव के साथ "निराला" का वैशिष्ट्य स्पष्ट है। अत्यधिक जीवन बोध के कारण ही रवीन्द्रनाथ को मानवता के महान् कवि के रूप में ख्याति मिली है। प्रस्तुत निबंध में निराला के मानवतावाद को रवीन्द्रनाथ के आलोक में ही दिखाने का प्रयास किया गया है।

ROS-13 अन्तर्दर्शी और व्याख्याकार : रवीन्द्रनाथ का सारांश

डॉ० पद्मा सुधि, पुणे

हमारा बाह्य हमारे आन्तर से बिछुड़ा हुआ है। यह एक मनुष्य की परम विरहावस्था है। बाह्य संसार अनेकधी है और अन्तर एकधी है, दोनों का मिलन ही एक ऐसा मिलन है जहाँ मनुष्य 'एक से अनेक' और फिर 'अनेक से एक' की प्रक्रिया में आता-जाता रहता हैं। जब वह एक से अनेक होता है तब पुकार उठता है—"यत्र विश्वं भवत्येकनीडम्"।

श्री रवीन्द्रनाथ जी ने इस प्रक्रिया को अपने अन्तःस्थल में खूब भुगता था। वह स्व-अहंकारगम्य प्रवृत्ति पर बारंवार बाह्य आहतों से प्रहत हुए थे। 'पथ पराग' में इसी अन्तर्दर्शी प्रवृत्ति का वर्णन उन्होंने इस प्रकार किया है—"अहंकार आत्मोपलब्धि की सीमा को धुँधला बनाकर ही हमें दुर्बलता और व्यर्थता की ओर ले जाता है। आत्म-गौरव की प्रतिष्ठा सत्य पर है। इस कारण अहंकार से वह किसी तरह भी नहीं मिलता। सत्य के दुर्ग-प्राचीर पर टकरा टकरा कर अहंकार जितना ही परास्त होता रहता है। हम उतना ही अपने को सत्य-रूप में जानते रहते हैं।

इस संसार में रचना की तीन प्रकृतियाँ हैं—बहिर्मुखी, अन्तर्मुखी तथा ऊर्ध्वमुखी प्रकृति। बहिर्मुखी काव्य की प्रेरणा प्रकृति से, अन्तर्मुखी काव्य की प्रेरणा प्रेम से तथा ऊर्ध्वमुखी काव्य की प्रेरणा श्री रवीन्द्रनाथ जी को अध्यात्म से प्राप्त हुई। कुछ लोग बुद्धि का प्रचार करने के लिए बड़े बड़े वक्तव्य और लेख लिखते हैं, किन्तु रवीन्द्र प्रकृति, प्रेम और अध्यात्म द्वारा केवल हृदय का प्रचार करते थे। उन्होंने अपनी अन्तःस्फुरित अपरोक्ष अनुभूति द्वारा सत्य तथा परमतत्व का प्रत्यक्ष साक्षात्कार किया था, जिसका चिन्तनमय विचार उन्होंने साहित्य के पथ पर इस प्रकार दिया—'जैसा कुछ है वैसा ही होना तो हुआ तथ्य और यह तथ्य जिस वस्तु के अवलंबन पर रहता है वे हुआ सत्य।'

प्रस्तुत लेख में लेखिका ने रवीन्द्र साहित्य का संपूर्ण मंथन कर रवीन्द्रनाथ जी के व्यवहार दर्शन, तत्वदर्शन, समाज-शास्त्र, काव्य-शास्त्र, आध्यात्मवाद, भक्ति-कर्म-ज्ञान की नए संदर्भों में नई उपलब्धियाँ, आधुनिक पाश्चात्य धारणाओं का अनुसंधान अपने संस्कृति गत

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

मूल्यों में प्राप्त करना—इन सब रवीन्द्र साहित्य की प्रवृत्तियों का प्राच्य विद्या द्वारा अध्ययन किया है।

शिक्षा के भूले हुए चिर शाश्वत मूल्यों की ओर बारंबार श्री रवीन्द्र जी ने जो स्मरण दिलाया है वह हमको पाश्चात्य देश की मोडी नकल करने के लिए एक बड़ी "वर्जना" है।

कवयित्री और स्कालर श्रीमती डॉ० पद्मा सुधि ने श्री रवीन्द्र जी की कुछ पुस्तकें मूल बंगला में पढ़ी, किन्तु अधिकतर पुस्तकें उन्होंने हिन्दी के अनुवादों द्वारा ही अध्ययन की हैं जिससे इस लेख में रवीन्द्र जी के साहित्य के शीर्षक हिंदी में ही दिये हैं। जैसे—चौखेर बाली के लिए उन्होंने "आँख की किरकिरी" नामक शीर्षक दिया है।

जो कुछ अवचैतन्य और अधिचैतन्य मानस में छिपा रहता है, उसको प्रकाश में लाना कवि का कार्य है। प्रश्न उठ सकता है कि इस छिपे हुए को प्रकाश में लाने की आवश्यकता ही क्या है? इस छिपाव के कारण साधारण के मन में एक घुटन होती हैं, जो उसका दम घोटती रहती है, और यह छिपाव साधारण के मन में ग्रन्थियाँ भी बाँध देता है। जिसमें बँधा हुआ व्यक्ति आत्मरक्षा के लिए 'मैं व्यक्त करता हूँ' नाम के फारमूले का उपयौग करने में अशक्त हो जाता है। इसलिए आत्म-रक्षा के लिए इस छिपे हुए को प्रकाशित करना अनिवार्य है। कवि वह सब, जो छिपा हुआ है अथवा बँधा हुआ है, उसको दिखाकर और खोल कर जन साधारण को उन्मुक्त कर देता है। यद्यपि उसका यह अन्तर्दर्शन जगत से सम्बन्धित है तथा जगतेंतर होता है। उसकी अन्तर्दर्शिता में कुछ इह जगत वस्तु होती है और कुछ दिव्य जगत की। इस अन्तर्दर्शिता के तानपूरे में खूटिया और तार इस जगत के होते हैं तथा तूंबे के भीतर की अज्ञात झंकार दिव्य जगत की होती है।

ऋग्वेद के "पुरुष-सूक्त" में सृष्टि उत्पत्ति के वर्णन के समय, एक स्थान पर कहा गया है—"चन्द्रमा मनसो जातः अक्षोः सूर्यः अजायत"। अर्थात् उस समय पुरुष के मन से चन्द्रमा और नेत्रों से रवि उत्पन्न हुआ। रवीन्द्र के जीवन में चन्द्रमा की महादशा मानों उस मौलिक परम पुरुष का मनस् ही था और कविवर स्वयं उसके नेत्रों से उत्पन्न होकर रवीन्द्र (रवियों में श्रेष्ठ) बने थे, जिससे उन्होंने जो कुछ इस जगत में देखा वह सब उनके देखते ही दिव्य बन गया था।

श्री रवीन्द्र का अन्तर्दर्शन जो एक अज्ञात सुरंग में पड़ा था उसको अध्ययन की खनित्री से खनन करके बाहर लाना अनिवार्य था। उनके इस अन्तर्दर्शन का माध्यम एक अक्षर पुष्टि का कथन न था, (अक्षरों को ऐसी युक्ति से कहना कि उस संकेत का जानने वाला ही उनका अर्थ समझे, दूसरा नहीं) अपितु बालक की सहज सरल बाणी का संवाद था। उनका यह अन्तर्दर्शी राग औडव षाडव जाति का न था अपितु उसकी जाति सम्पूर्ण थी, जिसके आरोह अवरोह में सातों स्वर विद्यमान थे। सारांश में उनका यह अन्तर्दर्शन विद्वानों की प्रज्ञा के लिए नहीं था अपितु जन साधारण के हृदय स्पर्शन के लिए था।

अन्तर्दर्शी रवीन्द्र ने भारत की कुण्डली के सारे ग्रहों को भली भाँति देख, एक भविष्य वक्ता की तरह शताब्दियों आगे की बात बता डाली और इतने सुस्पष्ट होकर सब कुछ कहा जिसमें उनके संकल्पमय बिम्बों को निस्सन्देह मानना पड़ता है।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

एक गूलर (उदुम्बर) उठाइए । उसके अन्दर पड़े हुए बीजों को गिन जाइए । शायद प्रयास करने पर भी आपकी दृष्टि इतने सूक्ष्म बीजों की गिनती दो तीन तक करने के बाद बीज-प्रतिबीज पर टिक नहीं पायेगी । हाँ यदि आप दूरवीक्षण यन्त्र का प्रयोग करें तो शायद उनकी संख्या बता सकने में सचमुच समर्थ हो जाएँ । ठीक इसी प्रकार इस विश्वोदुम्बर के भीतर इतनी अनगिन आत्मायें बीज की भाँति संश्लिष्ट रूप में पड़ी हुई हैं कि एक एक को व्यक्तिगत रूप में जानना हमारे लिए दुष्कर हैं और इसी कारण हम उन सब पर अपनी सरसरी दृष्टि ही फेर पाते हैं । किन्तु रवीन्द्र की अन्तर्दृष्टि ने एक एक से परिचय लिया था और परखा था उन सब बीजों को, कि उनमें से कितने बीज भावी में बट वृक्ष बन जाएँगे । उनके अन्तर का तेजस्वी पुरुष बाहर आया, यह बताने के लिए और बाहर भीतर दोनों ओर से उन्हें तेजस्वी बना गया था । उनके व्यक्तित्व में रेशमी कागज पर लिखे हुए सुनहरे अक्षरों की छाप थी । बस यह ही छाप उनकी अन्तर्दर्शिता थी ।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

17. PANDIT PARISHAD SECTION

PP-1

শ্রী দুর্গা নাথ ভট্টাচার্য্য

ব্যাপ্তিঃ কা তৎস্বরূপংকিং কিংভাবৎ লক্ষণম্
সাধ্যাভাববদবৃত্তিত্বং ইতি যৎ ন্যায়লক্ষনংকৃতং তৎসর্ববাসদিস্ম
তংসবা, অথবা বৈশেষিক সাংখ্যবেদান্ত, যোগ, তন্ত্র, বৌদ্ধ জৈন,
প্রভৃতীণাং দার্শনিকানাং মতমুল্লিখ্য পূর্বপূর্বোক্ত মতখণ্ডণং কৃত্বা
সর্ববাদিস্মতং লক্ষণং বিধায় ব্যাপ্তিস্বরূপমারভ্যতে।
তত্র সাধ্যাভাববদবৃত্তিত্বমিতি লক্ষণ স্বীকারে ন কোহপি দোষঃ
ইত্যেব প্রতিপাদ্যতে অগ্রে।

PP–2 तन्त्रेषु तन्त्रता नास्ति

श्री मधुसूदनवेदान्तशास्त्री, ग्रन्थागारिक संस्कृतसाहित्यपरिषद्, कलकत्ता ।

सृष्टिश्च प्रलयश्चैव देवतानां यथार्चनम् ।
साधनञ्चैव सर्वेषां पुरश्चरणमेव च ॥
षड्कर्मसाधनञ्चैव ध्यानयोगचतुर्विधः ।
सप्तभिर्लक्षणैर्युक्तमागमं तद्विदुर्बुधः ॥

बहुजनाकीर्णेऽस्मिन् भारतवर्षे नानादेवोपासका विद्यन्ते । तेषां केचन शाक्ताः केचन वैण्णवाः केचन शैवाः केचन गणपत्युपासकाञ्च, यद्यपि धर्मप्राणोपासकानां धर्मार्जने विभिन्नाः पन्थानो दृश्यन्ते तथापि तेषां लक्ष्यमेकमेव । केचिन्मातृरूपेण केचिद् पितृरूपेण केचिद् सखि-रूपेण च कायवाङ्मनोभिः आराधनां कुर्वन्ति । वस्तुतस्तु उक्तं च मुण्डमालायां "नैव स्त्री न पुमांश्चासौ न चैवायं नपुंसकः । यद्यद् शरीरमाप्नोति तत्तदेव स युज्यते ।" भारतवर्षस्य अनेकेषु प्रदेशेषु बहुदेवोपासकाः स्वल्प एव वङ्गेषु तद्व्यतिक्रमः । प्रायेण यत्र शिवप्रभावस्तत्र शैवाः यत्र गणपतिप्रभावस्तत्र गाणपत्या एव, वङ्गेषु बहुदेवतोपासकानां शाक्तशैववैष्णवानां समाहारो दृश्यते । तेषामेव उपासकानां मध्ये स्थलविशेषे शाक्तानामाधिक्यं स्थलविशेषे तु वैष्णवानामिति परिलक्ष्यते । उक्तञ्च श्रीमद्भगवद्गीतायाम्—"ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम् ।" महाभारते च—"वेदा विभिन्नाः स्मृतयो विभिन्ना नासौ मुनिर्यस्य मतं न

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

भिन्नम् ।" "कालिका वङ्गदेशेच" इति वाक्यमनुस्मृत्य वङ्गाया प्राय एव शाक्ताः कालिकार्चनरताः तद्भावभाविताश्च ।

PP–3 अपि सादृश्यं मीमांसकानामेव पदार्थान्तरम् ?

डा० एस० बी० रघुनाथाचार्यः

पदार्थनिरूपणप्रस्तावे नैयायिकैस्तावन् सादृश्यस्य पदार्थान्तरत्वमाशंक्य सोपष्टम्भं निरस्यते। मीमांसकाः पुनः सादृश्यस्य वैलक्षण्यमूरीकुर्वन्ति पदार्थपरिशीलन इत्यत्र न हि नाम विप्रतिपद्यते कश्चित् विपश्चित् । भाट्ट-प्राभाकरभेदभिन्नयोः मीमांसकयोर्मध्ये भाट्टैः पुनः सादृश्यमिति विलक्षणः पदार्थः नैवाभ्युपागामि । एवञ्च सति प्राभाकरैरेव सादृश्यस्य विलक्षण-पदार्थता समादृतेति न केवलं परिशेषादवगम्यते, किन्तु समुपलभ्यते च प्राभाकरमीमांसा-प्रकरणग्रन्थेषु । इत्थं भूते च वस्तुनि मीमांसकमतप्रभाविता इव आलङ्कारिकाः सादृश्यमूलकान-लङ्कारान् बहून् व्युत्पादयन्तोऽस्माभिरधिगम्यन्ते ।

अतः पत्रेऽस्मिन् अन्यत्र मीमांसकेभ्यः कैर्वा अस्य सादृश्यस्य पदार्थान्तरता समाश्रिता ? कैश्च अन्यादृशी प्रतिपत्तिस्सादृश्यविषये समाविष्कृतेति सादृश्यपदार्थपरिशीलनपुरस्सरं निरूप-यितुमाधीयते तावद्यत्नः ।

PP–4 रघुवंशे रसविचारः

श्री वेम्पटि कुटुम्बशास्त्री

महाकविकालिदासप्रणीतेषु श्रव्यकाव्येषु रघुवंशमहाकाव्यस्य समुल्लसति सर्वप्रथमं स्थानं बहुष्वंशेषु । अनेकनायकात्मकेऽस्मिन् काव्ये विविधरसाः अवश्यनिवेश्याः आसन् । किञ्च एकैकनायकस्य चरितं महाकाव्यशरीरे एकैकमङ्गमुपस्थापयत् एकैकदशायाः समुचितं रसं अङ्गी-करोति । अत एव चित्रस्य शोभात्र दरीदृश्यते । किन्तु महाकविना अङ्गित्वेनाभिमतः रसः कस्स्यादित्यत्र वर्तन्ते बहवो विप्रतिपत्तयः ।

अतः अत्र अस्मिन् पत्रे विविधरसानां अङ्गित्वेन ग्रहणे समुल्लसन्ति साधकानि बाध-कानि च प्रमाणानि आवश्यग्रन्थभागप्रदर्शनपूर्वकं परिशील्य प्रधानो रसः कः इति निर्णयार्थं प्रयत्नः क्रियतें ।

PP-5 समीक्षितद्वारका

शोभानन्द झा, द्वारका

विदितमेवास्ति समेषां सुकृतशालिनां मानवानां शास्त्राभ्यासिनां तु विशेषेण यदस्यां भारतभूम्यां बहुषु तीर्थेषु सत्स्वपि प्राधान्येन चतुर्धामसु क्रमेणोत्तर-पश्चिम-दक्षिण-पूर्वदिग्भागे

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

वदरी-द्वारका-रामेश्वरजगन्नाथपुरीणाम् सप्तपुरीषु च, अयोध्या-मथुरा-काशी-कांची-अवंतिका-द्वारकाणां परिगणनेति। तत्र पश्चिमाम्नाये द्वारकाया धामत्वेन पुरीत्वेन च ख्यातिरस्ति।

परन्तु तीर्थबुद्धया समागतभावनावतां जनानां कुतेऽत्र "गोमतीद्वारका, बैटद्वारका, मूलद्वारकेति शब्दश्रवणं संशयजनकत्वेन सुखदं दुःखदमपि भवति। यतस्त्रिशतक्रोशाभ्यन्तरे द्वारकात्रयगमने दिनद्वयं त्रयमपि समयापेक्षा जायते द्रव्यव्ययस्यापि। तेन तादृशापेक्षपूर्तिमतां" 'का द्वारकाप्राचीना योग्या' इति संशयनिवारणं द्वारकात्रयगमनेन सुखं च संजायते। येषां समयस्य द्रव्यस्य चाभावस्तेषां द्वारकात्रयगमनविरहाद् दुःखदमेव द्वारकात्रयमिति श्रवणम्।

एतदर्थं मन्मनसि जिज्ञासा समुद्भूता शोधविषये। तेन "न ह्यमूला प्रसिद्धिः" इत्युक्तिमनुसृत्य पुराणेतिहासनिरीक्षणेन द्वारकाया मानं त्रिविधमुपलब्धम्। तदनुसारेण द्वादशयोजना त्रिंशद्योजना शतयोजना च द्वारका। किन्तु द्वादशयोजनाद्वारका त्रिंशद्योजनान्तर्गताऽस्ति। तथा शतयोजनान्तर्गता त्रिंशद्द्वारका ज्ञायते।

शतयोजनाद्वारका कुशस्थली रैवतराजधानी प्रभासान्तिका (सोमनाथ) यस्यां सरामकृष्णः प्रथमं समागतः। तस्याः पश्चिममानं पश्चिमोदधिर्यत्र सम्प्रति सर्वे सर्वकारप्रसिद्धद्वारकायां समायान्ति धार्मिका अन्ये वा। सा द्वारका गोमतीद्वारकानाम्ना प्रसिद्धा। सैव द्वारका द्वादशयोजनाऽस्ति। अत्रैव विशालं श्रीकृष्णमन्दिरं गोमत्युदधिपरिसरे राजते।

अस्याः पूर्वसीमा "हर्षदा नाम्नी भगवती भवितव्येति। यतस्तत्र क्षारोदधिजलप्रवाहेण पूर्वदिग्गमनं नावा सेतुना च सम्प्रत्यपि दृश्यते। दक्षिणे चोदधिरेवास्ति सीमारूपेण। तथैवोत्तरे समुद्र एव, तत्परिसरे च पिण्डारकक्षेत्रमस्ति। अस्याश्चतुर्दिक्षु वर्तुलाकारेण द्वादशयोजना परिमिता भूमिरिति मद्दृष्टिगोचरे जायते। अस्या मानं चतुर्दिक्षु चतुर्योजनं पूर्वमासीत्। यच्चक्रतीर्थपदेन त्रिविक्रम क्षेत्रतया प्रसिद्धम्। इदानीमपि भगवत्समीपे त्रिविक्रममन्दिरं चक्रनारायणमन्दिरं च विद्यते। चक्रतीर्थस्यैव माहात्म्यरूपा द्वारका प्रसिद्धा।

अस्यामेव द्वारकायां ज्योतिषशास्त्रदृष्ट्या निवासभूमेरुत्तरे दक्षिणे च पूर्वपश्चिमततोऽधिकं मानं योग्यमिति बुद्धया द्वादशयोजना भूमियाचना श्रीकृष्णभगवत इत्यनुभवः। सेयं द्वारका प्राचीना गोमती द्वारकेति पर्यालोचनतो ज्ञायते। कैमुतन्यायेन सर्वकारस्यापि मते द्वारकानामोट्टङ्कितमस्ति। चक्रतीर्थवर्णने गोमतीनाम गंगायाः संजातम्। ब्रह्मलोकाद् वसिष्ठसंगादागमनात् तत्पुत्रीत्वेनापि प्रसिद्धा।

द्वादशयोजनातः पूर्वं मूलद्वारकेति नाम्नो ग्रामस्य प्रसिद्धिस्तदन्तिके एव सुदामापुरी (या पोरबन्दरनगरी) महती स्वरूपेण विराजते। अस्यामैव भूमौ सरामकृष्णः स्वजनान् वंशोद्भवान् समानीय न्यवसयत्। सा द्वारका मूलद्वारकेति।

अतः पूर्वदिशि रैवतराजधानी या जीर्णकिला (जूनागढ़) नामतः प्रसिद्धा। सा द्वारका रेवती द्वारका श्रीबलरामाधिष्ठिता स्वश्वशुरप्रदत्ता, तस्यामेव बलरामनिवासोऽभूदिति युक्तमेव "श्वशुरकुलनिवासः स्वर्गतुल्यो नराणाम्"।

महाभारतेऽस्या एव द्वारकाया विशेषेण वर्णनं दृश्यते। यतो राजधान्या कुशस्थलीत्वेन प्रसिद्धा। आगन्तुकानां च प्रथमं सोमनाथमनुसृत्य तद्राजधानी विशेषेण परिचिता। श्रीकृष्णस्य रामेण सहैक्यभावात् सा राजधानी द्वारकाऽपि तादात्म्यतामगात्।

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

यन्मध्यपतित्वान्मध्यस्था द्वारकाऽप्येकैवासीत् । परन्तु महाभारतदृष्ट्याऽपि विशेषेण द्वादशयोजनैव द्वारका प्लाविता श्रीकृष्णमहाप्रस्थानसमये । एतत्सर्वं सप्रमाणं स्वरचितशतके मया निबद्धम् । बेटद्वारकाया द्वादशयोजनान्तर्गतत्वाद् गोमतीद्वारकातोऽभिन्नैव । पुराणे रमणद्वपीपदाभिद्येयासा । यतः सम्प्रत्यपि बैटद्वारका द्वीप एवास्ति । शतयोजना द्वारका याऽस्ति, तदन्तर्गता सौराष्ट्रदेशसीमा प्र तिभाति । अतएव कुशस्थलीनामतः प्रसिद्धा रैवतराजधानी द्वारका सुयोग्येति मन्ये । सम्प्रति तच्छतकमं तु प्रकाशितमस्ति परन्तु तदीयश्लोकान्तर्गताद्यन्त श्लोकावुद्धतौ स्तः । यथा—

द्वारकं ब्रह्म यस्यास्त्रिभुवनतिलके भारते द्वारका सा,
ख्याता पूर्या च धाम्ना वरुणदिशि पयोधिश्रिता भासमाना ।
यस्याः कृष्णावतारे द्व्यधिकदशमितं योजनं मानमासीत्,
सेयं त्रिशच्छताभ्यामपि सह मिलिता योजनाभ्यां त्रिधाऽपि ॥१॥
प्रारब्धाज्जननं महीसुरकुले यस्याभवद्भारते,
यत्राध्यात्मविदां प्रसिद्धजनकस्तद्राजधान्याः प्रभुः ।
सा ख्याता मिथिलाधरेव जनुषो झोपाख्य आलोच्य सः,
शोभानन्द इमां कृतिं चरणयोर्धत्ते गुरौः श्रीपतेः ॥१०१॥

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

INDEX OF AUTHORS

Abhayankar Kamal CS-125
Abhaymittra CS-144
Arya C. P. CS-89
Acharya K. C. IL-19
Acharya Mrityunjay IL-41
Acharya S. N. IL-18
Apte Usha Mukund IL-26
Aralikatti R. N. IL-35
Aralikatti R. N. CS-87
Archak Krishnamoorthy PR-59
Aralikatti (Smt.) Nirmala PR-69
Ayyubi N. Akmal WA-1
Babu Sridhare PR-37
Balshastri IL-46
Balambal (Smt.) R. PR-19
Bala Subramanian C. DS-1
Bandyopadhyay Mangala PR-30
Bandyopadhyay Nandita PR-25
Bandyopadhya (Smt.) Santi IL-24
Bandyopadhyay Sudakshina TS-11
Banarjee Suresh Chandra TS-19
Banerjee Manabendu TS-26
Banerjee Subhash Chandra TS-22
Barua Sudhansu Bimal ROS-10
Banerjee Tarasanker ROS-11
Basu D. N. IL-37
Basu Sandhya PR-32
Basu Subhra IL-59
Bharadwaj Yashoda H-1
Bhaise Usha R. PJ-9
Bhartia Kanti Kishore H-19
Bhat M. S. IL-4
Bhatta B. PJ-6
Bhatta Gangadhar CS-140
Bhatta (Smt.) Rajeswari CS-141
Bhatta (Smt.) Vasudha PJ-7
Batta Vasant Kumar IL-45
Bhatta Vasant Kumar M. PJ-15
Bhattacharya Adityanath PR-76
Bhattacharya Biswanath IL-3
Bhattacharyya Durganath PP-1
Bhattacharya Gopikamohan PR-2
Bhattacharya Jaysree PR-34
Bhattacharya Jimutabahana PR-68
Bhartia Kanti Kishore PR-80
Bhattacharya Pramod Ch. PR-58
Bhattacharya Ramaprasad PR-4
Bhattacharya Rita TS-24
Bagchi Subhendu Gopal H-7
Bhattacharya Rhishikesh CS-96
Bhattacharya Swapana H-3
Bhelke S. E. PR-66
Bhide Vasudha V. IL-36
Bhowmik S. R. IL-17
Bukhari Y. K. H-15
Callewaert W. M. IL-43
Caran M. Iswar DS-5
Chakraborti Amita CS-90
Chakrabarti Meera PR-17
Chakraborty Krishna CS-78
Chakrabarty P. R. ROS-6
Chakravarti B. SE-4
Chakravorty Bani PR-50
Chakravarti Mokshada Ranjan TS-30
Chakravorty Satyajyoti PR-6
Chandra Lekaha PR-39
Chatterjee Bhaskar SE-1
Chatterjee Girindra Nath IL-9
Chatterjee Heramba TS-1
Chatterjee K. N. PR-64
Chattopadhyay Dipak TS-20
Chattopadhyay Jaysree CS-112
Chattopadhyay Siddheswar TS-2

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Chaturvedi G. L. PJ-12
Chandra K. R. PJ-5
Chaudhuri Bhudeb ROS-1
Choudhuri Indranath ROS-8
Chaudhuri Manjusri PR-29
Chaudhary V. C. P. H-12
Chauhan Usha PR-21
Chemburkar (Km.) Jaya PR-54
Dange (Km.) Varsha S. H-2
Dash Banshidhar TS-31
Das Biswarup H-11
Das Biswarup H-16
Das Karunasindhu IL-29
Das Kishori Ranjan ROS-5
Das Maya PR-14
Dash Prafulla Chandra IL-8
Das Sukla TS-35
Das Surasree CS-81
Dash Gopal Krishna CS-82
Das (Sarkar) Saswati PR-67
Dash T. P. TS-16
Datta Birendranath PR-27
Datta K. S. R. IL-2
De A. PR-41
De (Smt.) Mridula CS-103
Deka Kanak Chandra H-9
Deore (Smt.) Vijaya R. PR-23
Deouskar R. J. H-13
Deshmukh Vijaya CS-94
Deshpande G. C. TS-18
Devi Gayatri CS-107
Dhal U. N. TS-28
Dikshit Surendranath CS-142
Dustgir Gulam CS-95
Dutta Shyama Pada PR-26
Dutta Swastika CS-85
Dwivedi Kailashnath CS-113
Dwivedi (Smt.) Kamala PR-79
Dwivedi Madhavraj CS-131
Dwivedi R. C. CS-86
Dwivedi R. C. PR-35
Gangadharan N. TS-8
Ganguli (Smt.) Bhabani PR-36
Garg R. K. PR-12
Gauri Lal TS-7
Ghadigachalam N. DS-23
Ghanapathi Ramacharya TS-12
Ghosh Arun Kumar IL-38
Ghosh Dipak IL-30
Ghoshal S. N. H-8
Ghoshal S. N. TS-3
Gokhale Pradeep P. PR-22
Goswami Asha PR-53
Goswami Ashok Kumar PR-33
Goswami Chandra Kishore CS-111
Goswami Chandra Kishore PR-86
Goswami (Smt.) Mandira TS-32
Goswami Praphulla Datta IL-20
Goswami S. N. IL-15
Gowda K. K. DS-15
Gupta (Km.) Krishna PR-83
Gupta Narendra ROS-12
Gupta Pramila CS-135
Hegde R. D. PR-51
Hemlata (Smt.) PR-61
Harjivan Pujari Nirbhayaram C-133
Husain Syed Hamid AP-1
Ishwar Bhola TS-14
Iyengar A. Ramaswami PR-38
Jadeja (Km.) Suhaskunvarbha Umedasinhaji PR-13
Jein Ratanchandra PJ-17
Jalali Ramnika TS-17
Jash Pranabananda SE-2
Jena Siddheswar PR-28
Jha Chandranand CS-92
Jha K. N. IL-6
Jha Lakshmishwar IL-53
Jha Rhishikesh CS-99
Jha Shobhanand PP-5
Jha Sukheshwar IL-28

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Joshi J. J. H-5
Joshi Prafulla Kumar Biswanath CS-122
Joshi Maheshwar P. H-14
Joseph P. M. PJ-10
Kadam Krishnaji H-20
Kalia Asoke Kumar CS-119
Kalia (Smt.) Santoshlakshmi CS-118
Kamat (Km.) S. G. PR-62
Kar Dinabandhu IL-7
Khadabadi B. K. PJ-1
Kaur Sunbar CS-143
Kokan Md. Yousoub IS-1
Krishna V. Gopala PR-74
Kshirsagar V. K. IL-25
Kumar B. S. IL-42
Kumar Pramod PR-87
Kumbhaj (Km.) Krishna CS-137
Kulkarni G. V. PR-45
Kulshreshtha (Km.) Sushma TS-39
Kutumbashastri Vempati PP-4
Laddu S. D. PJ-18
Lakshmi Bai CS-101
Ma-ba-Tungar PB-6
Machwe Prabhakar ROS-4
Madhow (Smt.) Aruna ROS-3
Mahapatra Piyush Kanti TS-34
Mahato Damodar IL-58
Majumdar (Km.) Sovna C. CS-123
Malledevaru H. P. PR-20
Mallik Bhakti P. IL-1
Mallik Madhusudan IL-5
Mandal Nirod Baran PR-72
Mandal Panchanan PJ-11
Meenakshi K. IL-22
Meera (Km.) S. TS-36
Mehta Harsh CS-134
Mehta (Smt.) Manjula PJ-4
Mehta Shashi IL-55
Mehta Shamarani CS-148

Mishra (Smt.) Anita CS-116
Mishra Bipin ROS-7
Mishra Jayamanta CS-104
Mishra Pramila TS-33
Mishra Ramgopal CS-117
Mishra Rudrakanta PR-31
Misra Shrinivas CS-110
Misra Virbhadra CS-83
Mitra Arati CS-88
Moghe S. G. PR-55
Mohan G. S. DS-19
Mohanty Harihar IL-32
Muhra K. C. PR-11
Mukherjee (Smt.) Amita PR-48
Mukherjee Biswadeb SE-3
Mukherjee Kalpika ROS-2
Murti I. Satyanarayan CS-100
Murti Srimannarayana M. PR-24
Naidu W. Prahlada PR-40
Narahari H. G. PR-7
Narayana N. Satya H-6
Narang (Smt.) S. K. PR-60
Natesana Mahavidwan Pandit V. IL-14
Nath Mainal Kanti IL-2
Pandey Basant Kumar PR-44
Pandeya Bhagavat Prasad Pannalal CS-79
Pandey G. R. PR-70
Pandey Ram jiavan CS-146
Randey Raghunath PB-5
Pandey Uma PR-47
Pandey Vinodchandra CS-98
Pathak Baneswar CS-105
Pathak Matikant PR-82
Pathak Shovnath CS-132
Pathak S. K. PB-1
Patnaik Satyendra PR-63
Patra Sadanand H-4
Poddar P. R. IL-31
Prabhakara K. M. DS-2

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Prabhavathi V. DS-10
Pratap K. PR-52
Prasannakshi K. L. PR-77
Prasant D. C. A-4
Punnarao DS-26
Pushp P. N. TS-37
Radhakrishnan C. S. IL-33
Raghunathacharya S. B. PP-3
Rahurkar V. G. PR-46
Raja Gullapalli Prabhakara Phani DS-6
Rama Bai E. R. CS-91
Rama Goparaju DS-7
Ramgopal (Smt.) Sushila CS-124
Rami Anjana M. CS-139
Rao B. Rama ST-27
Rao C. Tirupati DS-17
Rao I. Venkateswara PR-65
Rao K. Gopala Krishna DS-11
Rao Ananta Padmanabha DS-20
Rao T. G. Krishnan DS-22
Rambrahmam PJ-13
Ramachandra Tirumala DS-8
Rani CS-106
Rasul Ameda PR-5
Rath Banamali TS-29
Roy Subroto CS-80
Roy Mridula TS-23
Roy Somendra Lal TS-15
Reddiar N. Subbu DS-9
Reddy M. Narayana DS-3
Sachdev (Km.) Krishna CS-147
Sadanandan A. IL-12
Sah Lakshminarain TS-38
Sahoo Ananda Chandra PJ-2
Sambray (Km.) Asha CS-138
Sankaranarayanan S. A-3
Sarkar Sadhan Chandra PB-2
Sarma A Rajeswara DS-25
Sarma E. R. Sreekrishna PR-3
Sarma K. C CS-77
Sarma Nabin Chandra PR-57
Sarma Rama Shankar TS-6
Sarma V. A. PR-16
Sarma V. A. PR-15
Sarma V. N. TS-9
Sharma Deba Brata Sen PR-8
Sastry B. A. IL-39
Sen Ajit Kumar PB-3
Sen Mihir K. ROS-9
Sengupta Gautam IL-10
Sengupta Gautam A-2
Sethuraman V. L. DS-18
Shaha S. M. PJ-8
Sharma Bharat Bhushan CS-115
Sharma Hari Dutt CS-126
Sharma Madan Mohan PR-75
Sharma Rajendra Kumar PR-43
Sharma Ram Murti PR-9
Sharma Shree Niwas TS-10
Sharma Sristhi Lakshmiprosannanjaneya CS-102
Sharma Shrikrishn IL-49
Sharma traikesher Shatpathi IL-48
Shashikala M. V. CS-84
Shastri B. R. IL-44
Shastri Damodar PJ-16
Shastri Vaidya Bhimsen IL-51
Shastri Shrinivas PR-73
Shirguppi S. A. IL-27
Shrivata S. P. IL-23
Shukla Bhaktinath PR-49
Shukla Chandra Kant PR-85
Shukla Krishna Kant CS-114
Shukla Lakshman Narayan CS-145
Shukla (Smt.) Lakshmi PR-84
Siddha Gopal IL-57
Siddharth (Smt.) Sundri TS-40
Singh A. D. & Rawat (Km.) Yashoda PR-18
Sighal Dinesh Kumar PJ-14
Singh E. Nilakanta PR-56

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Singh Jai Prakash A-1
Singh M. Kirti TS-21
Singh Munni Lal CS-127
Singh R. S. & Singh L. B. TS-5
Singh R. S. & Singh A. N. TS-13
Sinha Jayashri CS-128
Sinha Rekha IL-40
Sinha (Smt.) Satyvati CS-120
Sivkumar PR-71
Sodha (Smt.) Chandrakunvarba CS-108
Srinivasa B. DS-21
Sriramamurti P. PR-42
Stietencron H. V. H-17
Subbiah G. DS-24
Subhashchandra CS-130
Subrahmanyan Korad IL-47
Subramanyam V. IL-11
Sudhi Padma ROS-13
Sujata (Km.) M. DS-14
Tandon Malti TS-41
Thakur Anantalal PR-1
Thakur Sachinandan CS-97
Thirunavukkarasu K. D. DS-13
Tiwari Gouri Shankar H-18
Tiwari Mahesh PB-4
Tribedi Pushpa & Pathak Manisha IL-52
Tripathi Shivsagar IL-50
Tripathi Dipti IL-16
Tripathi K. R. IL-34
Tripathi Radhavallabh TS-4
Tripathi Ramprasad CS-121
Ubgade (Km.) Shila CS-109
Upadhye P. M. PJ-3
Uppal S. S. PR-10
Ursekar H. S. TS-25
Vahira Narendra Singh CS-136
Vajpayee Krishna Avatar PR-81
Vartak P. V. H-10
Vedantashastri Madhusudan PP-2
Veereshalingam M. DS-4
Venkateswarlu B. DS-16
Verma Gayatri CS-129
Vidyalankar Aravind Kumar IL-54
Vyas Suryaprakash PR-78
Wadhawani (Km.) Y. K. IL-13

★

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi

In Public Domain. Digitized by eGangotri and Sarayu Trust Foundation Delhi.

Padma Shri Rama Kant Shukla Collection at Deva Vani Parishad, Uttam Nagar New Delhi